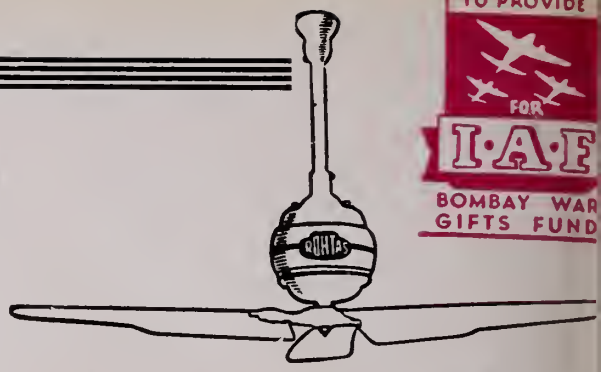
R GD. No B.3517

filmindia

OCTOBER
1940
ANNAS EIGHT

SUBSCRIBE TO PROVIDE FOR I·A·F BOMBAY WAR GIFTS FUND

The End of the Exhibitors' Worries



The Double Purpose Fans

WHICH ASSURE

COOLING COMFORT

for their patrons

AND

STEADY SAVING

for their pockets

IEW FANS

ENTIRELY INDIAN MADE

Available in

CEILING, PEDESTAL, TABLE, BRACKET and CABIN Models

A Visit to our Showrooms is Solicited

THE INDIA ELECTRIC WORKS LTD.

6, Sir Phirozshah Mehta Road, Fort, BOMBAY.

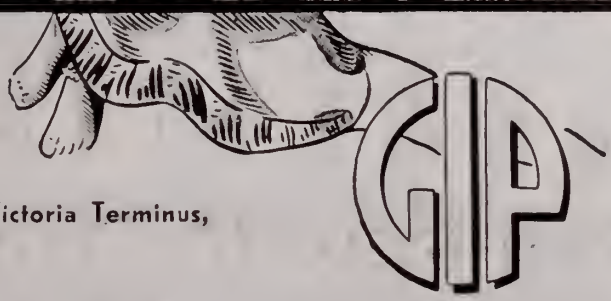
H. O. & Factory:—CALCUTTA,

Branches:-Madras, Cawnpore, Delhi, Lahore & Patna.

Cheap Return Tickets

From 19th October to 31st October 1940, Cheap Return tickets will be issued as shown below, which will be available for completion of Return Journey upto the midnight of 10th November, 1940:—

	STATIONS
I & II [CLASS at $1\frac{1}{3}$ fares for double journey.	Between any two stations over 100 miles apart. HILL STATIONS: from Bombay Victoria Terminus, Byculla, Dadar, Thana and Poona to Lonavala and Khandala, also to Neral and Matheran (Rs. 8/8—first class and Rs. 6/-— second class charged over M.L. Rly.). Special "ALTERNATIVE ROUTE" facilities available for passengers visiting Agra and Delhi.
INTER & THIRD CLASS at $1\frac{1}{2}$ fares for double journey.	From Bombay Victoria Terminus, Byculla, Dadar and Kurla to all stations beyond Kalyan and *vice versa.*
THIRD CLASS at $1\frac{1}{2}$ fares for double journey.	From Poona, Nasik Road and Lonavla to **all** G.I.P. stations beyond 50 miles and *vice versa.* HILL STATIONS: From Bombay Victoria Terminus, Byculla, Dadar and Kurla to Matheran (Rs. 3/4 charged over M.L. Railway).



Full particulars from nearest Station Master or the Information Bureau, Victoria Terminus, Bombay.

For SKIN HEALTH and BEAUTY USE THIS 2-PURPOSE SOAP

Cuticura is a MEDICINAL and TOILET soap, combining in one big tablet the unique soothing, healing and antiseptic medicaments of Cuticura Ointment, with the mildest and most beautifying soap base that science has devised. The result is a soap with a superlative cleansing and beautifying action. The richly emollient and refining lather penetrates to the *bottom* of the pores, ridding them of every particle of beauty-spoiling dirt, grease and make-up residue. It renders dry, harsh, hungry skin as supple and smooth as velvet. Your complexion blooms anew with new life, new youth and fascinating beauty. To relieve prickly heat, dhobi's itch, sore, rough skins, also to heal pimples and skin injuries, use Cuticura Ointment. For the perfect finish to your daily bath, dust all over with superfine Cuticura Talcum.

Sold by all Chemists and Bazars.

Cuticura Soap—new bath size now available.

COPY NO. 1

Cuticura
PREPARATIONS

This new charmer from Bengal with those magnetic eyes is Protima Das Gupta. She co-stars with Sadhona Bose in "Raj Nartaki" the first English talkie produced in India by Wadia Movietone.

★

Girl on the Cover
Jyoti in "Sanskar"
a National picture.

Annual subscription inland Rs. 5/-
Foreign Rs. 8/- or Sh. 12.
3 dollars in U.S.A.

filmindia

Proprietors: Filmindia Publications Ltd., 104, Apollo Street, Fort, Bombay

Editor: **BABURAO PATEL**

Vol. 6 OCTOBER 1940 No. 10

Percy - The Little Parsee Boy

"Bawaji, Bhook Lagi Chhe. Char Ana Apo" (Father, I am hungry. Please give me four annas). These words—spoken sweetly and melodiously inspite of their grim meaning—interrupted my reverie as I waited in my car for the driver to return with medicines for my ailing son.

The words had come from a young Parsee lad of fourteen, clean, fair and handsome. It was clear that his effort at begging was amateurish. Like the professional he did not even know that the standard coin of begging in Bombay was a pice. This boy had asked for four annas and in doing so had torn aside the too transparent cloak that covered the supposed prosperity of our Parsee community in Bombay.

My own son was ill because two doting parents had given him several comforts of life in excess. Just when I was buying medicine for my boy who had become a victim of our excessive affection, here was another boy of the same age, as handsome and well bred, suffering from hunger for which neither his parents nor he could be responsible.

The only medicine which that ailing boy needed was money to buy food. Money which his father had stopped earning, because of the Government's prohibition policy or because of the numerous other causes which have contributed to the present economic distress prevalent in the Parsee community.

Before paying the price of that hunger I asked the boy why he was begging. The story he told me was pathetic. The way he related it convinced me that he was telling the truth. That boy had not yet learned to tell any beggarly lies.

That boy had an old father, an old mother, two grown-up sisters, two younger brothers and his mother's aged sister—a family of eight, which till a year back was maintained by a small country-liquor shop in the suburbs of Bombay.

Prohibition had closed that shop. The old Parsi, after a life-time spent in measuring out country liquor, had to begin it all over again trying to learn new work.

He tramped the streets of Bombay for months trying to find a job. The family lived on a small collection of gold ornaments for a time, but when that stock was finished, borrowings began. The old Parsee bought some chalk and prepared a tooth powder which no one would buy. Miles of hawking from morn till eve only increased the hunger in him and his family. It didn't bring in money. Money for food—money for clothing the grown-up daughters—money for the school fees of the two boys—money for the milk of the little one and money for the asthma of the old aunt.

Now even friends avoided them. Their appearance meant a demand for money.

The old Parsee had no strength left even to try for a job. Heartbroken he took to a sick-bed. Every little thing in the house was sold. There was not even enough money to buy a poison. Many a time he felt like taking the poison. For, in that poison was the food of eternity which has killed hunger through ages.

To the proud old Parsee the next better thing than death was begging. One evening he turned out Percy—that was the young lad's name fondly given in good old days—with amateurish instructions to stand on the Grant Road pavements and beg. And the boy not knowing how to do it, asked for four annas every time—the coin his father once used to give him daily when going to school.

Percy, at fourteen, had good features. A straight nose and a refined appearance lent him quite a personality, though the blood beneath the skin was looking a little thin after a year's struggle.

I asked Percy whether his grown-up sisters were equally good-looking and whether they had his clean-cut features. And when he said yes, I knew the family could still be saved. A film man, I was thinking of new talent for my industry.

Very gently, I broke my thoughts to Percy. Even little Percy was shocked. It couldn't be done. Little Percy had all the pride of his orthodox race. It gladdened my heart to feel his pride. That pride reminded me of Sohrab and Rustom, the legendary heroes of Persia. But they were overfed heroes of old while my little Percy was a hero with an empty stomach which mere pride could not fill.

I asked Percy whether he would work in pictures. He didn't know. I said that the Billimoria Brothers had earned big fame and money in the films. I said that Jal Merchant had bought cars and guns on film work. I said that Jamshed Wadia had made lakhs producing Nadia pictures.

And still little Percy didn't know. The orthodoxy of his race had blinded his vision. Percy was puzzled. Something within him clearly told him that his family would be successful in films and the days of hunger would be over soon. But the face of his old father—the struggling pillar of orthodoxy warned him off the track.

No! Percy is destined to beg and starve because an obstinate orthodoxy refuses its sanction to earn an honest living as a film artiste.

My poor, poor Percy! I wish he had been my son. Then he wouldn't have been a helpless victim of die-hard traditions.

BABURAO PATEL.

This startled star is Vasanti in "Musafir" wherein she sings and dances and startles you with her charm.

ADIA FORGES AHEAD

with

dia's First English Talkie.

The INCOMPARABLE SADHONA BOSE in

A Saga of Oriental Grandeur

RAJ NARTAKI

with

Prithviraj

Ahindra Choudhary

Nayampally

Pratima Das Gupta

&

Ballet of Manipuri Dancers

Also in BENGALI & HINDI

WADIA MOVIETONE

Directed by: MODHU BOSE

WADIA RINGS UP THE CURTAIN on

A scroll of Love
from a classic tale

MANTHAN

Starring

RADHA RANI

Supported by

S. MANSOOR
RAJKUMARI
DILIP KUMAR
and others.

मंथन

Directed by : RAMJI ARYA

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

OUR WAR EFFORT

The Film Advisory Board has at last got going and is now doing some splendid work in harnessing the film for war propaganda work.

Already seven excellent short films are ready for booking by our exhibitors in the country. They are: "School For Soldiers", "Making Money", "Planes of Hindusthan", "The Road to Victory", "He Is In The Navy," "A Day With The Indian Army" and "The Voice of Satan."

And still another one in making is "With The Indian Troops in Malaya."

After my last remarks about the Board, this is fast work and I am told that these short documentary films have proved very popular with all enterprising showmen in the country.

A nominal hire to cover the cost of the production is charged to every exhibitor, and two exhibitors have written to me saying that some of these films helped them to show better returns on the accompanying long feature dramas which were not proving popular.

These films have a mighty topical interest to people due to the war and every exhibitor must book them if he is anxious to give new items of interest to his patrons.

Apart from the self-interest and business angle in exhibiting these films, there is the question of every Indian doing his bit to win the war.

Whatever may be our domestic political differences, every exhibitor, and for that matter every Indian, must remember that it is of vital interest to the future of our country that we must win this war—and one way of doing it is by making people war-conscious through these excellent documentary films.

Will the exhibitors fail us at this time? I am sure they will not.

WORLD'S BEST IS INDIA'S GAIN

The Madras Theatres have sent me a letter which Mr. V. Shantaram wrote to them when concluding his South Indian tour.

It contains an unequivocal tribute which the great director has paid to the Lansing Sound System with which the Prabhat Talkies have fitted their theatre.

I reproduce the letter, as it is, in these columns, for it has its importance to the exhibition trade in the country. Shantaram is one of those rare persons who would not endorse any product unless it deserved his praise. And in stating **"I have no hesitation in saying that the quality of sound reproduction at your Prabhat Talkies is easily the best I have known"** Shantaram has said all that could be said of a sound system.

Strangely enough, the official Bulletin of the Association of Cine Technicians of India, while welcoming the introduction of the Lansing Sound System on the Indian markets supports Shantaram's opinion of its excellence.

Writing in their August Bulletin the Technicians say: "The name of Douglas Shearer is well known to students of motion picture sound not only in India but the world over and when we say that most of these products (meaning the Lansing products) are a result of his research we have probably said enough."

Baburao Pendharkar seems to be quite happy this way with Lalita Pawar in "Amrit" Navyug's next social picture.

"We have been privileged to hear reproduction on this system at the demonstration rooms of the International Talkie Equipment Co., and have marvelled at its ability to bring out frequencies that are ordinarily lost in the average theatre. It is a treat to hear one's own recording on this system and then to compare it at any other theatre.. One begins to feel important after the show, forgetting that it is "Lansing" after all that is doing the job."

"We wish and all good recordists will agree with us, that "Lansing" be installed at every theatre."

The makers of the Lansing Sound System should be proud of this excellent certificate coming as it does from an official body of technicians with a huge all-India membership. And these technicians, as far as I know them, are not very willing to endorse foreign products.

The Lansing Sound system must be really a great buy for these calculating chaps to go that out and talk so warmly. And it is obvious that our film industry has at last got its ideal sound system for which the Indian exhibitors have been waiting so long.

(Camp) Madras

18th July 1940

The Madras Theatres,
Broadway,
MADRAS

Dear Sirs,

On the conclusion of my visit to Madras after opening the Prabhat Talkies,Madras, I feel impelled to write to you in appreciation of the very effective and entirely successful Sound Equipment at this theatre. I understand that this is the first cinema in South India which has been equipped with the LANSING SOUND SYSTEM.

The first show at this theatre, when DNYANESHWAR was screened, came to me as a revelation of the possibilities in Sound Reproduction through the above system. I have no hesitation in saying that the quality of Sound Reproduction at your Prabhat Talkies is easily the best I have known. The human, natural and well-scaled reproduction of speech and music through the said system make it the best Sound Equipment I have heard. Such equipments greatly help the Producer in putting across his maximum effect. I wish that, in justice to Producers, more and more exhibitors would provide themselves with such classy technical equipment.

Yours Sincerely,

V. Shantaram

"PLANES OF HINDUSTHAN"

The more I see of Dr. Pathy's work the more I feel that he is the best newsreel cameraman we have in India to-day. His latest work is seen in "Planes of Hindusthan" a documentary film of the Indian Air Force produced by Mr. J. B. H. Wadia for Key Productions.

It must have been a terribly difficult job to photograph this film, with the camera up in the air half the time and the aeroplanes in gymnastics. But Pathy has done it and done it too beautifully to describe. It must be seen to appreciate the drama which the camera has caught in the air.

Forgetting for a while the photographic excellence, the film could have been made more forceful and dramatic. If a little more care had been taken in making the story more human by linking up the incidents with several human activities, I am sure that the "Planes of Hindusthan" would have become more thrilling and dynamic a document of the screen.

The accent of the English commentary, someone assured me it was the Oxford brand—though I couldn't discover it when I was in Oxford last, coming as it does more through the nasal passage so badly sits on the ear drums that you feel that a bee is droning all time in the air.

I met G. Radcliffe Genge. He seems to be a good guy to meet, but he has a bad voice for the screen, a voice that can never be understood or be popular on the screen.

And for a documentary picture to be liked and appreciated it is absolutely essential that the voice of the commentator should not only be sympathetic but also intelligible. The Hindusthani version will be a great improvement and will certainly make "Planes of Hindusthan" a more desirable picture to see. What a relief it is that Genge doesn't know Hindusthani. Or does he?

SNEHA-KISHORE PARTNERSHIP

As foretold by me last month Film-actress Snehaprabha Pradhan was married to Actor-producer Kishore Sahu on the 13th September before the Registrar of Civil Marriages, and every one was pleased with this happy event including Ex-film critic Ahmad Abbas.

The speedy conclusion to this hurricane romance is a feather in Kishore Sahu's cap. If he had only shown half this speed in the production of "Bahurani" that picture would have been an easier economic problem

However nothing is still lost and I hope that in future productions, the charming and versatile Snehaprabha will help her enterprising husband to balance the budget of production by putting in the requisite

speed and vigour so necessary to become a successful producer.

The only thing that worries me is the day and the date of the marriage. But some people are lucky on the 13th. I know my friend Ahmad Abbas gets all his luck on the 13th though he doesn't realize it then.

THANKS KODAK!

There is a little more slump in the film market this month. Producers were a bit inconvenienced in their supplies of raw films because foreign shipments did not arrive in time. The entire burden of supplying the Indian film industry with raw films is now the responsibility of Kodak Limited and to give them their due, we must admit that they have been acquitting their responsibility admirably not only by keeping pace with the demand but also by maintaining the system of long credits as before the war. Only a firm of the financial stability of Kodaks can do this. Indian producers should also admire their business morality because Kodaks are not profiteerng in this war period having the virtual monopoly and the temptation to do so.

This is indeed a service which producers must remember in times of peace when mushroom suppliers crop up in competition.

In striking contrast to the exemplary behaviour of Kodaks one Indian supplier of raw films with a professed view to ease the supplies, talked some Indian producers into advancing huge amounts and is now reported to have decamped with his loot. The men who paid that money are still waiting for the goods.

The producers who advanced that money deserve their fate for their fishy and underhand conspiracy.

CUT DOWN THE STARS

Money has always been the main obstacle in our film industry. Producers have always needed more and more money. In the good old days they even paid 24% interest on short loans with equitable security. That was too much and producers paid the price of their stupidity in not applying themselves during the last 25 years in making the industry stable.

But now with the war in its second year, even the Share and Stock markets are feeling the depression and financial conditions in general are not very rosy even in stable industries. The film industry is therefore badly hit because producers are not able to raise money on the films which are considered a flimsy security by the tin-gods of the city.

The short-loan Hundi market usually operating within a range of 12 to 24 per cent interest is entirely closed for the film producers with the result that huge outstandings in publicity bills and staff salaries have piled up in less established studios.

If the war goes on a little longer, and we are assured every day that this will be a long war, we wonder whether our film industry will ever come out of it unscathed.

One way the producers can balance their budgets a lot in these troublesome times, is by cutting down the stupidly inflated salaries of our stars some of whom get as much as Rs. 3,000 a month without their being able to pay back even one-tenth of what they get.

India hasn't a single star worth his or her salary. Not one of them can guarantee success to a film only because of the star-pull. Salaries of stars have gone up either because of the sex-obsession of the producers or because of the desire to indulge in unhealthy competition amongst themselves.

No star has ever been given a well deserved rise, because of his or her pulling power at the box-offices. Our stars have no pulling power—none whatsoever and the sooner the producers realize this, the earlier will they get out of their difficulties.

KHAN BAHADUR GOES BANKRUPT

With the extension of protection in insolvency to Khan Bahadur Ardeshar M. Irani, a glorious career has come to a sad end. The failure of the old Khan Bahadur was not a surprise. Almost every one who had eyes and a little foresight knew that it was coming for a long time. The question was how long the dominating personality of the grand old man would be able to stay the ultimate crisis.

K. B. A. M. IRANI

With the failure of the Khan Bahadur goes down his inseparable partner Abdulally Eusufally and for no fault of his. My full sympathy goes to him for Abdulally has been a pioneer in many a branch of the film industry.

In his old age poor Abdulally has now to look out for new work to support his big family.

It would be interesting to know how many people lost money in the venture of the Khan Bahadur known as the Imperial Film Company.

Ishwarlal, one of the best all round artistes Ranjit have, is this time teamed with Nur Jehan in "Ummid".

WARNER BROS.

WINNERS OF IRVING THALBERG MEMORIAL AWARD FOR THE MOST CONSISTENT HIGH QUALITY OF PRODUCTION

Presenting

BETTE DAVIS
CHARLES BOYER
in
ALL THIS, AND HEAVEN TOO
with
JEFFREY LYNN
BARBARA O'NEIL
an
ANATOLE LITVAK PRODUCTION
BASED ON THE BEST SELLING NOVEL BY RACHEL FIELD

ED. G. ROBINSON
in
BROTHER ORCHID
with
ANN SOTHERN
HUMPHREY BOGART
DONALD CRISP
RALPH BELLAMY
ALLEN JENKINS

ROBINSON AS YOU LIKE HIM BEST IN HIS FINEST ROLE

ERROL FLYNN
in
THE SEA HAWK
with
BRENDA MARSHALL
CLAUDE RAINS
DONALD CRISP
FLORA ROBSON
ALAN HALE
THOUSANDS OF EXTRAS

INCOMPARABLE ACTION, SPECTACLE AND ROMANCE

Bigger Pictures getting ready!

GEORGE RAFT · ANN SHERIDAN
IDA LUPINO · HUMPHREY BOGART
in a thrilling action packed drama
THEY DRIVE BY NIGHT

BETTE DAVIS
the greatest actress of our time in
THE LETTER
with
HERBERT MARSHALL

JAMES CAGNEY · ANN SHERIDAN
the stars of 'Torrid Zone' together again
in
CITY FOR CONQUEST

EDWARD G. ROBINSON
climaxing his great career in
THIS MAN REUTER
directed by
William Dieterle with a superb cast

JAMES STEWART · ROSALIND RUSSELL
get together to give you the year's biggest laugh
in
NO TIME FOR COMEDY

ERROL FLYNN
OLIVIA DeHAVILLAND · RAYMOND MASSEY
in a thrilling adventure-romance
SANTA FE TRAIL

Warners have all the great Stars, Directors, Stories

Rs.12,000 must be won

FIRST PRIZE: RS. 7,000

RUNNERS-UP: RS. 5,000

EXTRA PRIZES Handsome Desk Set for each All Correct & One Error solver. De luxe Fountain Pen for each Two Error solver. Merit Bonus for each Three & Four Error solver.

2 ENTRIES FOR RE. 1

"COMMONSENSE CROSSWORD" No. 192

It's as easy as A B C to do *Commonsense Crosswords*. An All Correct solution may not be quite so easy—but it's certainly not too difficult for anyone with commonsense. And if in a life that is grim and earnest you've forgotten the way to play, 'India's Most Popular Pastime' will teach you to enjoy anew the thrill of a good game. In this contest Rs. 12,000 must be won and the fee is Re. 1 for two entries. If you are the winner you will get Rs. 7,000, however many your mistakes; if you do not make more than one you will get a handsome Desk Set as well. A further Rs. 5,000 is set aside for Runners-up and even those with as many as four mistakes will share in the unlimited Extra Prizes. Remember, practice makes perfect, so start *now* on the Square below.

CLUES ACROSS

1. Don't run the risk of being this with your entries
5. Boys
8. Corrected
10. Reversed spelling of word meaning *the ground*
12. Shrewd customers seldom take long to find out whether shopkeeper is this
13. Vital juice of plants
15. Persons lacking sense of humour are seldom able to this a joke
16. One's work is often adversely affected when one is feeling this
17. Distant
18. Shaped or fashioned
20. Lower part of the back
22. Often has devastating effect on woman's appearance
23. A cover
24. Over-indulgent parents are often themselves to blame when their children behave thus
26. Allow
30. Jumbled spelling of *rake*
33. An excuse
35. Generally speaking it is usually better to this too little than too much
36. In wartime much that people this is based on unfounded rumour
37. Female sheep
38. Persons who are slothful by nature seldom "——" try to be energetic
39. Before

CLOSING DATE, OCTOBER 18th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of October 6th.

1 L	2 A	T	3 E	■	4	■	5 L		6 D	7	■
8		E		D	E	9 D	■	10		O	11 S
W	B	■	12 C	H		A		■	13 S		
■	E	14 D	H	■	D		■	15	A	K	E
16 D		E	A		Y	■	17 F	A		■	
	■			2 Entries for Re.1	18 F	O			M	19	D
20 L	21	I	N		22	E		R	■	N	■
23	I		■	24	A		L	Y	■		25 S
■	26 L	E	27	■		■		■	28	■	
29 F		■	30	31	K	32 A	■	33	L	34	A
	■	35	A	Y	■		■	36	E	A	R
37	W	E	■	38	V	E		■	39	R	

Copyright of these puzzles strictly reserved by the Compiler.

ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of October 6th will be accepted.

CLUES DOWN

1. It is more comfortable to keep on the right side of this!
2. Fossil resin
3. To fetter
4. We usually feel rather concerned when a friend becomes this
6. To deprive of weapons
7. Drench
9. An adept
11. Solving these puzzles is a good way to this tedious hours
14. What many foolish persons are prone to do hastily
15. Ambitious young man in poorly paid job is seldom keen to this
16. Keen minded young men are seldom attracted by this kind of young woman
17. Young horses
18. Having eaten
19. Conclusion
21. Lubricants
22. Children are apt to become speedily bored by this
25. Foolish one sometimes makes one angry
27. Popular beverage
28. Run away
29. Few of us object to meeting a fair one
31. Cereal from which bread is made in some countries
32. Generally speaking, people are less prone to be affected by this nowadays
34. Keep this open for information but closed to scandal

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

B. C. Jain (Bhagalpur)

Why do film actresses in India assume Hindu names, even if, they are sometimes Mahomedans and Jews?

A Hindu name is a peaceful passport for many a rough situation. By the way, admitting the general tendency, haven't we several names that are not Hindu, e.g., Nadia, Bibbo, etc. And Bibbo seems to be quite a popular name.

G. M. Jairam (Rohri)

Which of our leading actors are fathers?

Almost all should be, but some have been known for fifth column activities and don't make an appearance till unpleasant things drop out of the parachutes.

Masood Salebhoy (Bombay)

Who is Vanmala of Navyug Chitrapat?

She is what P. K. Atre is trying to make her. According to her she is his "find." I don't know what that means, but that way every girl I see in Bombay must be called my "find" thereby acquitting their parents of the charge. In other respects Vanmala looks to be quite womanly especially whilst swimming in clear water.

Which is a better picture: "Woman" of National or "Lapandav" of Navyug?

"Lapandav" is not a picture. It is a caricature. "Woman" is a real picture which entertains and also instructs. The two things, therefore cannot be compared.

Seth Hari Kishore (Chakrata)

Will you mind giving me the address of Miss Ratnaprabha of "Dharmaveer"?

I don't know it but you may write to Pandit Indra, Gujar Lane, Santa Cruz, Bombay, and he will provide the address. According to him she is his sister and I believe it.

K. M. Raghavan Nair (Tellicherry)

Why does not Mr. Shantaram appear again on the screen in a suitable role?

He wants me to direct that picture in which he says he would work. And I have no time for direction.

What is the reason of Shanta Hublikar leaving Prabhat?

After "Life Is For Living," she decided to live it and got married. That was another ending to Shantaram's story.

I. P. Kumar (Coimbatore)

Which do you advise to young Indians: To marry the girl one loves or to love the girl one marries?

Both. Failing both either. There is another variety amongst our journalists nowadays: Loving the girl some one else marries. Fools call it a phase of platonic love. Practical people call it measles.

Md. Saleh (Dacca)

For the fourth time, I wrote to Sohrab Mody and he has again refused to give me a chance. He has disheartened me every time and you say "he is a kind hearted man and anxious to get raw hands and train them." Is this what you say he considers his "sacred duty?"

There is some mistake somewhere. I can't imagine the kindly old Sohrab doing this to you. It is possible that your letters never reached him personally and some of his subordinates replied to them out and out. Another man in a position exactly like yours arrived at the studio one day and refused to return. He was given an important role in "Bharosa." Sohrab always finds it difficult to refuse in person.

Krishna Dutta Misra (Gaya)

Will you agree with me if I state that Radha Rani who works in Wadia pictures can acquit herself better under better direction?

I agree that she is capable of doing better work, but what she needs is not better direction but better subjects. Radha Rani is definitely a good-looker in mid-shots and should be in some powerful social stories.

M. G. Merchant (Surat)

Who is the best sound recordist in India? What does he get? What is the average pay of a recordist?

We have so many good recordists in our industry that it is difficult to say who is the best. But the top liners draw anything between Rs. 400 to Rs. 600 per month. The beginners begin from Rs. 75 a month and with average talent go up to Rs. 300 a month...At present we have more men in this branch of the industry than we need and new comers should take note of this fact.

Indrajit Singh (Bombay)

Why don't the Indian cinemas allow concessions to soldiers and sailors?

They have done better by giving them entirely free shows. Thousands of our soldiers have seen several Indian pictures free during the last two months.

Jagdish Singh Gujral (Muree)

I think "Padosi" will be the finest production of this year. Do you agree with me?

I know it has one of the finest stories the screen ever had. I know that it is in the hands of the best Indian director and yet unless I see the picture, I cannot say that it will be the best picture of the year. Picture making is a strange occupation and no one can say, not even its maker, what a certain picture will ultimately turn out to be.

S. N. Tadvi (Jalgaon)

Where is Rose and what is her address?

The last time I saw her was at the Poona Race Course on the Governor's Cup Day, but that is hardly an address.

Saleem Siddiqui (Kamptee)

What was the reason of burning down the New Theatres' studio?

It wasn't burnt down, it caught fire. But the studio is quite safe, only a couple of old films were burnt out. You don't object to that. Do you?

What is the name of Naseem's husband?

As far as I know, she is not married.

S. L. Nawani (Karachi)

Why do some of the film journalists continuously write against Ranjit, Chandulal Shah and his pictures? Do you think, it is fair?

When people write against some one intentionally, then it is either due to an inferiority complex peculiar to the writer or because the writer has an axe to grind. For organizing the Indian Motion Picture Congress successfully, a task no one but Chandulal dared to undertake, Chandulal Shah jumped into prominence not only as an efficient organizer but as a polished platform speaker. This disturbed the bile of several film writers. Didn't Chandulal poach on their preserves of intellectual pursuits? It was too much for several five-foot writers who began an underground crusade against Ranjit, forgetting that the tremendous success of the Film Journalists' Conference at the Congress was also due to the untiring efforts and full support of Chandulal. In fact, it was between Chandulal and myself that a new status for film journalists was evolved for the future. Only two years back, the lot of the smaller type of writers was pitiable. No one wanted them in the studios and no one ever noticed their existence. All that has changed now. And thanks to Chandulal Shah who championed and chaperoned the cause of the journalists, knowing fully well that some of them would turn round and bite the hand that fed them. Risk is a part of Chandulal's life and he doesn't care even now when

GIVE YOUR HAIR
the fragrance of Amami
...IT LINGERS

Amami is used *regularly* by millions of lovely women. Every week they shampoo with Amami and so renew the fresh, gleaming, attractive appearance of their hair. Why don't YOU use Amami? Give YOUR hair the lingering, captivating fragrance of an Amami Shampoo! If you are brunette—use Amami No. 1. If blonde—use Amami No. 5.

Friday night is AMAMI night

AMAMI LUXURY SHAMPOOS
Obtainable everywhere.

for 'Polished Loveliness'
To give your hair that fashionably smooth, sleek, polished effect—simply use Amami Brilliantine. The effect is marvellous.

AMAMI Brilliantine

he finds that some of the writers whom he once embraced as clean and honest men now hit him below the belt on personal grounds. Chandulal doesn't mind a most trenchant criticism of his productions. He says that the pictures are put up for either public approval or censure, but he does pity the writer who unreasonably flings himself at him in a mean and dirty way, simply to give a push to a cheap film actress who happens to be tied with the writer emotionally. Chandulal is a capitalist today and knows well the chink in the armour of the newspapers. He fully realizes his power of controlling the policy of papers through the instrument of the advertising revenue. But he still remembers the day when he was himself a struggling writer and doesn't forget the old tie of comradeship. This is what our writers should remember while writing against one of our few pillars of the industry. I would myself mercilessly criticize Chandulal if I am convinced that doing so is in the interest of the industry, but hitting below the belt is not my job. And Chandulal knows that. My friendship with Chandulal is founded on mutual respect and each of us admits the right of the other to conscientiously pursue his ideals. Chandulal is prepared to shake hands with every film journalist on the same ground but when writers indulge in dirty favouritism smelling of personal motives it is a bit too much for him. And when those who brag of "principles" and "honesty" do this dirty work, it is really a height of ingratitude.

K. Mohammed Ebrahim (Balehonnur)

I am told that India Artists has been closed as Mr. Kishore Sahu has left the concern?

India Artists has not been closed but Kishore Sahu has left to become an actor in Bombay Talkies.

Why has your Hollywood representative Ram Bagai come to India for?

To shoot some scenes of local colour for an American institute, to take back some Indian stories and pictures to America and to see for the first time the land he was born in. He is going back this month if the Japanese don't stop him in the China Seas.

Massand J. G. (Karachi)

I don't think as much of Sabita's acting as I think of Padma's. Do you?

What an unnecessary question! Let us wait to check up notes till we see Padma again in "Hindustan Hamara." By the way, next time you write to me don't use different names from different places. Be honest. You are fooling yourself and not me.

P. M. C. Thangal (Calicut)

Is Devika Rani likely to act in more films?

Oh, yes! She will be seen in a couple of pictures in 1941.

M. S. Narsimhachari (Bangalore)

Of late I find that there are not more than two or three art plates in "filmindia." And I feel that you are not justified in charging eight annas per copy.

Surely, you are not a frame maker! If you have been buying "filmindia" for the art plates, stop buying it and spend the money on picture post cards. You get some good ones from France.

Ajit R. Merchant (Bombay)

Our film actresses often appear in scanty costumes (e.g. Meenaxee in "Brahmachari") displaying their limbs. Don't you think that scenes like this tone down all sense of decency and morality and that they are a disservice to our society?

Face to face and so beautifully! Motilal and Madhuri make merry in "Diwali" a Ranjit picture.

Tell me, what are your reactions when you see an European girl in miserly shorts covering the city promenade with tiny steps? Tell me, how do you feel when some Hollywood pictures fling a row of bare legs in your face. Tell me, also, what happened when an array of legs got in the eye in the Marcus show sometime back in Bombay. You didn't mind them because those limbs belong to another country. There is nothing vulgar in nudity. I have seen Eve in Paris as God made her and all I felt was an admiration for His handiwork. But if you approach the problem with a preconceived mental reservation, you feel that society is getting a set back. It is the mind that chooses to wander beyond prescribed limits and find vulgarity. I think Meenaxee looked better with the swimming costume than with her nine-yard long sari. Why not visit our popular city swimming baths and get your eye used to seeing the future belle of India. What you need is a tearing of the traditional veil from your eye. Don't look at new things with an old eye. Your education should give you a more progressive outlook than your father had.

R. L. Bhargava (Delhi)

"Dipali" of Calcutta says that Padma Devi is very fond of dogs and has a bull-dog at Bombay. Will you kindly tell me to whom does this refer?

Probably to me because I am Padmadevi's friend. And I have no objection to accept this professional courtesy as I feel that a bull-dog is a better thing than a lap-dog especially from the "Dipali" province.

Were you "Pagal" before "Pagal" or have become "Pagal" after "Pagal?"

A little before and more so after. How about you? Let us have your health report.

M. M. Singh (Cawnpore)

I consider Leela Desai as the best actress of India. Do you?

No, I don't.

K. G. Vasanth (Secunderabad)

In the Prabhat and Huns pictures I find the technique to be good but their Hindi diction awful. Can this not be remedied?

Prabhat is remedying this and in "Dnyaneshwar" there was a marked improvement. "Padosi" will be better in diction. As regards Huns, Baburao Pendharkar and Winayak think that they know all the Hindi that is to be learned in this world.

V. R. Hemmady (Coondapoor)

Compare the acting talents of Padma Devi and Jamuna?

See "Hindusthan Hamara." Both the girls are working in that picture and you will know their respective talents.

K. Desai (Bijapur)

Why is "Bharosa" called the social "Pukar" of 1940?

One day you will hear Sohrab Mody becoming the Shantaram of Persia.

16 **Sadhona Bose and Ahin Chowdhary make a splendid team in "Raj Nartaki" a Wadia picture.**

JAISHREE—In "Shejari" this Prabhat charmer will make many a man go mad with those magnetic eyes of hers. Let us wait and see her in action when the picture comes on the screen.

NEW BOX-OFFICE COINS

PICTURE	STARRING
WOMAN	SURENDRA, SARDAR AKHTAR & YAKUB.
SANSKAR	ROSE, HARISH & JYOTI
PUJA	SARDAR AKHTAR and SITARA with JYOTI and ZAHUR RAJA
RADHIKA	NALINI JAYWANT & HARISH
MAN	SHEIK MUKTYAR
ASRA	SARDAR AKHTAR, JYOTI

BENGAL CIRCUIT DISTRIBUTORS:

MESSRS. DOSSANI FILM CORPORATION, CALCUTTA.

BENGAL PRESIDENCY, BIHAR, ORISSA, ASSAM. NEPAL, BHUTAN & BURMA

ASRA
SUPERVISION
MEHBOOB

MAN
MEHBOOB

RADHIKA
VIRENDRA DESAI

POOJA
KARDAR

SANSKAR
VIRENDRA DESAI

WOMAN
MEHBOOB

NATIONAL STUDIOS

PARSEE GIRLS HAVE PERSONALITY FOR THE SCREEN

DON'T STARVE THEM — GIVE THEM A CAREER!

MISS FRENE TALYARKHAN IN HOLLYWOOD!

How Will Orthodoxy Receive Her On Return ?

In this trenchant article Comrade Russi Karanjia, one of our brilliant journalists, appeals to the Parsee orthodoxy to lift the morality ban imposed on a film career. No one could have dealt with this subject better than the writer. A Parsee himself, he feels intensely on the economic problems facing his community to-day.

THE EDITOR.

R. K. KARANJIA

EDITOR OF "THE SUNDAY STANDARD"

For many a long year now—in fact, ever since the unfortunate heat, alarums and excursions occasioned amidst the Parsee community by the release of the Bombay Talkies' first picture "JAWANI-KI-HAWA"—the press and the public have thought it well and wise to undergo a self-imposed censorship on the subject of the Indian screen as a career for Parsee women.

I fear, therefore, that this article, venturing as it does to tear open the seal of silence that covers the subject, will have the effect of a screaming bombshell in certain quarters. For I propose to avail myself of the Editor's invitation to contribute a special article to "filmindia", to rake up the skeleton of this burning problem from the grave of oblivion, where it has long lain either dormant or dead.

While I personally am and have always been in favour of screen careers for such Parsee girls as can see their way (preferably, with the sanction of their parents or guardians) to entering a profession hitherto tabooed to them, I have no desire to be either aggressive or dogmatic. I may not subscribe to the orthodox attitude of my community towards this tangled issue, but I give that attitude its due measure of regard and respect.

This article has not been written with a view to undermining the authority of the orthodox—rather, its main purpose is to bring the elders of the community to see a point of view that is different from theirs. For, the final sanction to Parsee girls in the matter of film-careers rests solely with the elders of the community. The Editor of "filmindia" has done me the honour to invite my views upon a highly controversial subject because, he tells me, he feels that my position entitles them to a certain respect among those for whose attention they have been submitted. As such I give them for what they are worth. At the same time I am aware that there can be no finality about them.—[R. K. K.]

Why then do I re-open the subject, you would ask me? Is it not wise to let sleeping dogs lie? And would it not be the height of folly to disturb the unruffled complacency into which my community settled down once the tumult and the shouting over the release of "JAWANI-KI-HAWA" had ceased to be?

My answer is that the time has come when no member of the Parsee community imbued with moral and intellectual honesty, a sense of realism and regard for fellow Parsees can continue to remain silent upon a subject which, in my humble opinion, will vitally effect the economic future of the Parsees. The past six years have altered the circumstances of the Parsee community no less than circumstances attaching to the Indian film industry.

In many a disastrous manner those years have struck at the root of the prosperity of the Parsee com-

PROJECTING ON THE SCREEN

VIVIDLY THE NORMAL SOCIAL LIFE
IN A NOVEL MANNER

PRABHAT'S

forthcoming social

PADOSI

DIRECTED BY
V. SHANTARAM

ANOTHER LANDMARK IN SOCIAL PICTURES
BY CREATOR OF "ADMI"
WATCH FOR ITS RELEASE DATE!

and then

Watch for Prabhat's Next Gigantic Picture

OMAR KHAYYAM

DIRECTED BY
V. SHANTARAM

★

प्रभात चित्र
IT'S PRABHAT
REGD. TRADE MARK

RELEASED THRU' **FAMOUS PICTURES LTD.**, BOMBAY - Bhusawal • Delhi - Bangalore.

munity, and made the exploitation of new avenues of employment a desperate necessity for its female as well as its male members.

At the same time, these years have witnessed screen acting in India evolve from a mongrel of dubious credentials into a profession every wit as honourable and legitimate as nursing or medicine.

Hence the main plank of orthodox opposition to film careers for Parsee girls no longer exists. The whole problem cries out for a reconsideration in the light of the changed circumstances.

PRESENT PRESTIGE OF THE FILM INDUSTRY

During the half a dozen years that have elapsed since the release of "JAWANI-KI-HAWA", film industry in India has made really stupendous strides. The result is that to-day Indian pictures are no longer regarded as bastards begotten of the imitative Indian instinct, cheap fifth-carbon copies of Hollywood and Elstree.

The Indian film industry now occupies its legitimate place of pride in the topmost niche of India's national endeavour. It has achieved international recognition. It has achieved a commendable measure of technical perfection. It has won the goodwill of India's millions and the blessings of India's public leaders. Above all other things, it has successfully tided over the initial period of uphill endeavour and frustration, during which in the very nature of things its existence was vulnerable to doubt, scandal and the avowed misgivings of its dictators.

That which we were told in the good old days was for Indian women a hot-bed of loose morals and Satan's temptations has now turned round and given its critics the most shattering of retorts—that of SPECTACULAR SUCCESS. Success covers a multitude of sins. Have we not innumerable instances of Indians—good Brahmins, Moslems and Parsees alike—who in the last century broke social conventions by journeying far to England to become barristers, doctors and engineers only to be decreed outcastes and treated as worse than lepers by the orthodox? Can one imagine such a state of affairs to-day in 1940? Yet it was so.

The same is true of the Indian film industry. The 1940's will, I am sure make amends for the wrongs done to it by the 1930's. Already the Indian screen has been absolved of the most of the vicious attributes vouchsafed by its detractors. At the same time, there is a happy augury for the future in the fact that a Parsee firm of the renown of Tatas has invested capital in the National Studios of Bombay, that poets, authors and writers of the calibre of Rabindranath Tagore, Harin Chattopadhaya and Kanhyalal Munshi have written or are writing for the Indian pictures; and that cultured society women like Devika Rani and Mrs. Bhavnani and Sadhona Bose are contributing no less to their glamour and popularity.

And to crown it all, latest news from Hollywood is that a Parsee society girl, the daughter of a famous Bombay judge, has achieved unique distinction in filmland by obtaining a job on the screen version of a Bromfield novel.

When and if Miss Frene Talyarkhan—that's her name—returns to India, is she to be forstalled from making the Indian screen her career and lending to it her experience of Hollywood? Or is she to be barred from doing in her

Miss Frene Talyarkhan in Hollywood. This talented Parsi girl has a job on the screen version of a Bromfield novel.

MOHAN PICTURES

BEST PRODUCTION OF THE CURRENT YEAR

is coming soon

THIEF OF TARTAR

Directed by: K. AMARNATH

Starring :

YAKUB • INDURANI • VATSALA KUMPTEKAR Miss GULAB
Miss MIRA • K. HIRALAL • NAWAZ • VIRMANI
and other Glittering Stars of the Silver Screen.

HERE'S ENTERTAINMENT THAT YOU ARE GOING TO REMEMBER FOR A LONG TIME TO COME

•

Another Super Hit is on Way

from

THE MAN WHO GAVE YOU

HATIM – TAI – KI – BETI

NANUBHOY VAKIL

Now Gives

DIPAK MAHAL

The most

APPEALING PICTURE WITH A STRONG CAST and POWERFUL STORY

DIPAK MAHAL

DIPAK MAHAL

STARRING:

Miss SAROJINI • ANIL KUMAR • BABY INDIRA • BACHA • KHALIL KHAN and others.

FOR BOOKINGS :

RAMNIKLAL MOHANLAL & Co.,

KHETWADI MAIN ROAD, BOMBAY 4.

own India that which she could do with impunity in a foreign land?

These are questions the elders of the community might well pause to consider.

SHE WOULD RATHER STARVE THAN....

And when they sit down to consider these controversial issues they will have, no doubt, to consider the other tremendously important aspect of the problem.... AND THAT IS THE ECONOMIC ASPECT.

Not long ago, a well-known local film director was with me in my office when a Parsee lady visitor was shown in. She was a widow, although she could not have been more than 25 years old, and exceedingly handsome. She was in utterly destitute circumstances and had a mother to support. She told me—and begged of me some small job on my staff.

As she did not know either typing or short-hand she was useless to me; so I took the opportunity of recommending her to my friend the Film director. Apparently the latter had already discovered screen possibilities in her voice and personality, for he immediately offered her a beginner's job in his studio. Imagine his consternation, therefore, when she declared she could not possibly do such a thing. It would shock her community, kill her mother, make of her an outcast shunned by all.

This is Prabha, modest and beautiful, as she is in Ranjit's "Ummid."

My friend was flabbergasted, although I, of course, knew *it had to be so.* There existed a very weighty section of orthodox opinion in the Parsee community which would a thousand times rather have her beg from house to house and in the streets or preferably starve than take to film-acting. Those who subscribe to this view do not seem to appreciate that by banging in her face the doors of a legitimate profession, they might be indirectly causing her moral collapse by forcing her to seek a living out of the wages of sin.

THE PRESENT PLIGHT OF THE PARSEES

I am not exaggerating matters. The Parsees are shivering to-day in the throes of a stern economic crisis. Prohibition, losses in the share market, growing unemployment owing to lack of enterprise as well as severe competition from sister communities, and the depletion or mismanagement of Parsee charities have brought penury to the doors of many a Parsee home.

Imitation of—and in many a case improvement upon, extravagant Western standards of living have enormously swelled the expenditure

It seems to be a gossip evening for these old girls—Ameer, Sunalini Devi and Wahidan in "Sanskar" a National picture

A STORY THAT EVERY WOMAN TELLS IN WHISPERS . . . . !

Never was such a Sure-fire Box-Office Social Smash, produced in Indian Films, opening quite a new vista in the annals of Screen Entertainments!!

A NEVER-TO-BE-FORGOTTEN SOCIAL, LAYING BARE THE HEART OF A WOMAN WHO LOVED AND WORSHIPPED HER HUSBAND!!!

TARUN PICTURES

Present

A PANORAMA OF MODERN SOCIAL LIFE

NIRALI-DUNIYA

alias

"TRUST YOUR WIFE!"

A Social photoplay brought to life vividly on the Screen!

Starring:—

★LALITA PAWAR ★SHAMIM
★E. BILLIMORIA ★JAL MERCHANT
★KALYANI ★FAKIR MD. & ★HADI

Written by:
Sjt. M. G. DAVE
whose "MOTHER INDIA" was a great hit!

Directed by:
Sjt. V. M. VYAS

Awaiting Release as the Next Change

at
IMPERIAL
CINEMA
LAMINGTON ROAD ● BOMBAY, 4

FOR C. P. C. I. & BOMBAY PRCY. APPLY TO:

SHREE BHARAT PICTURES LTD.

BOMBAY, 4 :: and :: AKOLA

NIRALI DUNIYA

NIRALI DUNIYA

involved in the maintenance of families with unemployed daughters. Consequently the hiatus between the community's capacity to spend and the cost of living luxurious lives has widened tremendously within recent times.

These and other circumstances—chief amongst them an evident fall in the marriage rate among Parsees—have raised the crying problem of finding suitable employment for the girls of the community. Unfortunately the cultured, sophisticated, languorously westernized middle-class Parsee girl finds herself a misfit in the rather dull and drab professions of stenographer, secretary, nurse, mid-wife and teacher. More often than not, her education, environment and feminine sensitiveness make her hopelessly incompetent for the so-called safe and respectable professions. Which is unfortunate, but true.

Hence the problem of finding new and more suitable avenues of employment for Parsee girls. A film career naturally suggests itself as a possible solution. And once orthodox opposition to the idea is liquidated, there seems to be no rational argument why Parsee girls, who by nature, temperament and training are admirably suited to it, shouldn't get their share of film success, glamour and money.

I have no doubt whatsoever that women of my community can make a success on the Indian screen. Thanks to their Persian stock, they have stature figure and personality. In the matter of glamour they can vie with their sisters in Hollywood. Their culture, breeding, sophistication, their tremendous adaptability in picking up music, languages and manners foreign to them would make excellent assets. They would indisputably raise the standard of film-acting in India, and I have no doubt, receive their mead of reward in high salaries befitting their westernized standards of life and living.

ORTHODOXY MUST STOP AND THINK

But—and there is a very large BUT to it—what of the snags of orthodox opposition on the one hand, and the temptations of a so-called Bohemian profession which may lead to the moral collapse of the community's womanhood, on the other?

Orthodox opposition to a new idea certainly has its constructive merit so long as it restrains the young, the foolish and the impulsive from rushing headlong into unchartered fields of adventure. In that far, I believe Parsee orthodoxy has rendered useful services by checking youthful impulsiveness; but now that both the old and the young have had the time and the means to measure the possibilities of the Indian screen and have found the credit side out-balance the debit side, I feel that time has come for orthodoxy to re-consider the entire problem and make a generous gesture. After all, they must appreciate that they cannot forever hold back the clock of progress and frustrate the adventuresome young—especially so at a time when the only alternative before the latter seems to be starvation.

The second objection based upon moral qualms is patently ridiculous and untenable. As a man of the world, who may claim some experience of life, I would say the film-acting holds out no more temptations to young girls than do the secretarial and nursing professions. Rather on the other hand, by dangling before the eyes of ambitious girls the promise of a career, acting taken seriously as a profession will prevent their minds from being preyed upon by the temptations of the flesh.

It is a parade of good artistes in "Dharma Patni" a Telugu production of Famous Films.

Our Review

"Musafir" Draws Crowds At Opera House

Chaturbhuj Doshi Scores Again

Light Entertainment With A Nodding Theme

For sheer entertainment, "Musafir" the latest Ranjit release, is hard to beat. It has a sad theme underlying it, but nowhere has the theme been allowed to spread its natural atmosphere, so well has comedy been sprinkled over it.

The germ of the idea that runs through the picture is provocative in its philosophy and the unknown writer could have turned it into a pathetic melodrama, but he didn't. Instead he draped it in parody and satire and giving it the spice of comedy has made it into a topping entertainment with a subtly suggestive instruction. And the slapstick portions actually become slants when viewed this way.

"Musafir" therefore becomes a clever picture in presentation though at first sight one might think it to be all silly and nonsensical. But humour has its own school of nonsense and though it often doesn't appeal to the intellectual snobs who are obsessed with themes and theories, it still has a popular following.

I would therefore commend "Musafir" for an evening's light entertainment to those people who enjoy seeing foreign pictures like: "My favourite Wife", "Too Many Husbands", and "Bachelor Mother."

A RIOT OF FUN

The story is simple, though it has its roots embedded in the grim realities of life. A prince returns home to his state after foreign education and finds his little kingdom in a chaos of intrigues and designs.

MUSAFIR

Story: *Source Unknown*
Dialogues & Songs: *D. N. Madhok*
Cinematography: *L. N. Varma*
Audiography: *K. V. Shah*
Music: *Jnan Dutt*
Cast: *Charlie, Vasanti. Khursheed, Ishwarlal.*
Released At: *Royal Opera House*
Date of Release: *17th August 1940.*

Director:—
CHATURBHUJ DOSHI.

The red tape and hide-bound traditions soon get on his nerves and he goes adventuring among the poor to find a little sincere love and a little less hypocrisy.

He comes across a village maiden who soon falls in love with him for his own sake and many a thrill they meet together to make the drama a colourful riot of fun and laughter.

Chaturbhuj Doshi, the Director, seems to have found his forte in comedy work, seeing that his last good success was "The Secretary" another clever comedy. In "Musafir" he has again distinguished himself by giving the picture some deft touches which for their subtlety of intelligence are commendable. A theme that threatened to become a serious melodrama at every stage, the director has succeeded in cleverly keeping within the confines of the slapstick school of humour, which probably was the predetermined design of the story. Producing a picture to meet a precise and predefined demand is a difficult job and more so when a director is called upon to hold together the different threads of the story in a comedy grip.

Chaturbhuj Doshi has superbly succeeded in doing this and incidentally making the comedy aspect an effective box-office element.

THE INIMITABLE CHARLIE

Charlie—that word is an institution—that name is an affection while that man is perhaps the most lovable freak the Indian screen has ever known. His versatile talent with its numerous facets is a treat to watch. In "Musafir" he makes the picture a big playground for his tricks and stalks through with the air of a "monarch of all I survey."

Vasanti, beautiful and pathetic,—Khursheed, charming and seductive—Ishwarlal, polished and sincere —all three give their usual best.

"Musafir's" music can be described in one word "popular". It is sweet to hear and pleasant to remember. I only wish the songs had been better composed, with a little more sense in the words.

Well, see "Musafir". It is a good relief after a day's hard work.

Charlie—the Prince, King and Emperor of comedy and at times the princess etc., too gives you severe jerks in "Musafir" a Ranjit picture.

Mr. Chaturbhuj Doshi

You Will Find

CHANDRA MOHAN & DURGA KHOTE

INDIA'S
TWO GREATEST
CHARACTER-ARTISTES

SURPASSING

All Their Previous Screen - Triumphs in

CIRCO'S

PRESTIGE PICTURE in HINDI & MARATHI

DIRECTED BY

PARSHWANATH ALTEKAR

Regisseur, 'NATIONAL THEATRE OF INDIA'

A MODERN SOCIAL FILM OUTSTANDING IN STORY, CAST, SETTINGS, DANCES AND MUSIC

A POWERFUL DRAMA YOU WILL REMEMBER AS LONG AS YOU LIVE!

THE BIG CAST INCLUDES
PRALHAD (formerly of 'Prabhat' fame)
VATSALA (of 'Woman' fame)
ASHALATA (of 'Huns' fame)
TRILOK, SHRINIVAS,
ANANT MARATHE
MISS SUMAN (New find)

Royal's
14th
Jewel

NATIONAL PREMIERE
RELEASED ON
5th October 1940
At **MAJESTIC**
BOMBAY

Simultaneous Release
at 26 CITIES on
26th October

WORLD-DISTRIBUTION RIGHTS WITH:
ROYAL FILM CIRCUIT, BOMBAY, 4

Resume Of Information For Technical Minded Readers

LANSING

Shearer Horn Sound System For Better Theatres

THE Lansing Theatre Sound Reproducing Systems are manufactured by the makers of the internationally known and used Lansing-Shearer two way horn systems. The Lansing has long been associated with the finest loudspeaker reproduction and many theatres throughout the world owe their excellent sound reproduction to the Lansing equipment and Lansing engineering advice. For the past year the makers of this fine loudspeaker equipment, after long and diligent research and development, have been supplying co-ordinated theatre reproducing equipment which has made available, to all sizes of theatres, complete sound systems which maintain the same high standards of quality and dependability throughout.

The Lansing Manufacturing Company offers 3 complete Sound Systems as follows:—

The Challenger	20 Watts.
The Metropolitan	25 ,,
The Premiere	60 ,,

DESCRIPTION

The Standard Lansing Theatre Sound Reproducing systems for use in conjunction with standard 35mm. film projection equipment consisting of the following components:

Sound Mechanism—The sound reproducer mechanisms attach to the sound head support arm of the projector pedestal. The drive motor, which mounts on the front of the sound mechanism, drives the projector and sound head mechanism through a fluid drive device that keeps all shocks and mechanical vibration from being transmitted to the sound mechanism. The result is perfectly vibration proofed moving parts and smooth, clean sound.

Salient features of the Soundheads are: Pro-focused exciter lamp mounted on an adjustable (vertical and horizontal) bracket. Improved method of changing exciter lamps, should a lamp fail. Lens system carefully designed and made from best obtainable materials. Lens can be adjusted to very fine limits for azimath and focus.

All moving parts machined to .0002". All shafts machined from heat treated alloy steel and ground to within .0002" accuracy. Scanner drum has an eccentricity of less than .00001" or $2\frac{1}{2}$ microns.

Gears are true worm gears of finest quality gear bronze and are machined to the extreme accuracy which is required for highest quality reproduction. Coupling of motor to gear box shaft is through a special coupling which is both quiet and positive.

Signal output of the photo cell is very high in respect to general sound practice. Special coaxial cable connects the photo cell output to the amplifier. This cable is supplied with each complete installation. Do not use ordinary coaxial cable or poor sound will result.

The exquisite care of manufacture, the modern design and the isolating of the complete scanning mechanism from vibration assures the finest sound obtainable.

The equipment is supplied for use on standard 110-120 volts. A. C. 50 cycles current. For voltages of cycles other than standard there is a small additional charge.

Photo Cell Preamplifiers: These amplifiers are the two stage, negative feedback stabilized type employing the latest type vacuum tubes. Amplifier is mounted in an attractive cabinet and is fully shielded. All controls are for the amplifier and associated filter net work are readily accessable.

The volume control is accomplished individually in each preamplifier by means of a ladder type attenuator having an "on and off" position as well as 19 steps. Because of the amplifier design the steps are soundless. Balance between the two machines is accomplished by individual adjustment of the photo cells potential. Sound change over is of the electronic type and is accomplished by biasing off the second amplifier stage. The speed of operation has been adjusted so that it appears instantaneous to the ear and yet is entirely noiseless in operation. Plate and bias voltages are derived from the power amplifier, and direct current filament power is obtained from the exciter lamp supply, thus assuring hum free operation. The preamplifier is connected to the equalizing network in the junction box by means of a special low capacity cable.

Change Over Junction Box: This box contains the sound change over relay, equalizing network, matching transformers, and terminal strips for facilitating inter-connection of the equipment. The design is such that the actual inter-connection is accomplished with a formed and marked cable which is supplied with the equipment.

Equipment Cabinets: Each complete sound system is supplied with steel cabinet or cabinets for housing the various elements. The cabinets are of special and pleasing design and each is equipped with the exclusive Lansing "Tramvue" shelves which permit inspection of the individual units without dismounting from the cabinet or disconnecting wires. Cabinets are completely wired and each has a terminal strip for rapid, easy connection to the other elements in the system.

(To be continued)

Sudha, The Waiting Wife

By: P. BAL KISAN

(The characters and names mentioned in this short story are fictitious. Any similarity to actual persons, living or dead is purely coincidental.)

The small timepiece struck twelve. It was midnight. Sudha was still waiting for Suresh to return home. Everyone in the house had taken the evening meals, but Sudha was waiting for her husband. A Hindu wife, conscious every minute of her traditions, Sudha would not eat till her husband had eaten first.

Two year old Madhu was sleeping as usual unaware of the storm that gathered every night in his mother's loving breast.

Sudha has been waiting like this, for two years now, ever since her husband met Raksha the film-actress.

Sudha could not bring herself to blame the film industry. For even before her marriage, Suresh had been an important executive in a film studio and had returned home in time.

* * * *

From the five years of their married life, Sudha still clung to the sweet memories of the first three years when the loving and impetuous husband of hers would take her away in his powerful V-8 car—away from the family, away into the quiet woodland forests and there, after the fashion of the screen heroes, himself would make love to her and kiss her with a vehemence that often frightened her.

The passion that gathered in the midst of those studio cuties, the passion that was bridled in a crowded Hindu family, burst out like a storm here in the quiet wilderness of the forest.

Madhu was the child of that storm.

Sudha could still remember the tremble and excitement of Suresh when she first told him of her delicate condition. For hours they had argued whether it should be a boy or a girl and as they couldn't make up their mind, they decided to leave it at that and take a chance.

That chance was Madhu who turned out to be a beautiful miniature of his handsome father.

Sadhona Bose, this charming star known for her beautiful dancing features in "Raj Nartaki."

In those days, Suresh had to be woken up early and driven out to work. He would motor down home in the afternoon for lunch and would steal a kiss as a digestive. With the setting sun he would be at home again, impatient and impulsive, asking Sudha to dress up and drive out with him. The dinner and the bed would both come at their own time and never did Sudha wait a minute longer than necessary in the first three years.

Those three years, Sudha lived in a heaven.

* * * *

During the fifth month of Sudha's pregnancy, newspapers announced the arrival of Raksha the glamorous film actress. Her husband's studio had brought her out for a big picture they wished to produce. Half of the city seemed to go mad over Raksha. She was beautiful, talented, educated and refined. She sang and danced. But with every step of her dainty feet she crushed one more human heart out of recognition.

Raksha was a beautiful devil that demanded the burning hearts of lovers as incense for her passions.

They are an affectionate pair of artistes—Motilal and Vasanti again up to play and frolic in "Diwali," a Ranjit picture.

She didn't care whether Suresh had a devoted and loving wife, she didn't want to know that Suresh would soon be a proud father of a lovely child, she didn't worry that his infatuation for her would ruin a happy home.

She only wanted the tall handsome young man—his name did not matter—for her bed to cool off the heat which she had inherited from her mother.

* * * *

Now Suresh began coming home a little later than usual. He looked absent-minded and puzzled. When Sudha clung to him affectionately, he shrank back a little from her. Sudha couldn't understand.

Then one day, Suresh brought Raksha to their home for dinner. The two women met and silently exchanged thoughts.

Sudha, beautiful but simple, proved a poor match for Raksha, sophisticated and subtle.

Suresh openly admired the scintillating talk of Raksha and unconsciously compared her with the plain and blunt Sudha.

The dinner over, Suresh wished to leave Raksha home. Sudha's poor heart beat faster. In her utter sincerity of love she had instinctively sensed danger for her husband. She couldn't let him go without risking an attempt to stop him.

"The driver will leave Raksha-behn home," muttered Sudha, "you need a little rest after the day's work."

Raksha with the agility of an old-timer caught poor Sudha's thought in its flight.

"Don't worry Sudha" said Raksha sweetly, "I shall send him back soon. I only wanted to discuss with Suresh some scenes which we are taking tomorrow. Come on, Suresh."

Suresh walked out with Raksha, leaving Sudha behind.

* * * *

That night, Sudha waited for her husband to return. Eleven, twelve, one, two, three, four, five, six and Sudha was still sitting and waiting. Tired of waiting at six in the morning Sudha fell asleep.

At eight the telephone bell rang and a servant said that Suresh was on the phone. Sudha rushed to the telephone.

"Send me a change of clothes with the driver, Sudha. I'll take my bath and breakfast here and go to the Studio" said Suresh.

"But—" uttered Sudha and she couldn't say more.

* * * *

Since that day, Sudha has been waiting—waiting sometimes for the breakfast, often for the lunch and always for the dinner for Suresh. And Suresh only comes when Raksha, the film actress has a date with another man.

* * * *

One day Suresh came a little after midnight. He couldn't walk. His step was not steady. Sudha helped him to undress and discovered that her husband, who had never tasted liquor before, was drunk that night.

Sudha found out that he had attended Raksha's birth-day party and was sent away home because he had vomited in a fashionable restaurant of the city.

Strangely enough, that day was also little Madhu's second birth-day but the sweet things which Sudha had prepared for her husband to eat could not be given to him with Raksha's birth-day liquor inside.

* * * *

Suresh has now followed the fortunes of Raksha. From one studio he has gone to another with Raksha. When Raksha has a Prince of some native State as a visitor, Suresh goes out for a discreet drive along the Apollo Bunder or returns home to Sudha.

Suresh is in love with Raksha but Raksha—.

* * * *

Sudha is still waiting, even as her widowed mother is waiting to meet her dead husband in another world.

Sudha cannot curse the film industry ,as she knows that several others in the industry have a happy home and keep the home fires burning, inspite of their studio work.

Sudha is waiting for her Suresh to come back when Raksha, the film actress, kicks him out.

The little world round Suresh is also waiting for Raksha to kick him out—for in that single kick of the social parasite lies the eternal happiness of a home, a wife and a lovely child.

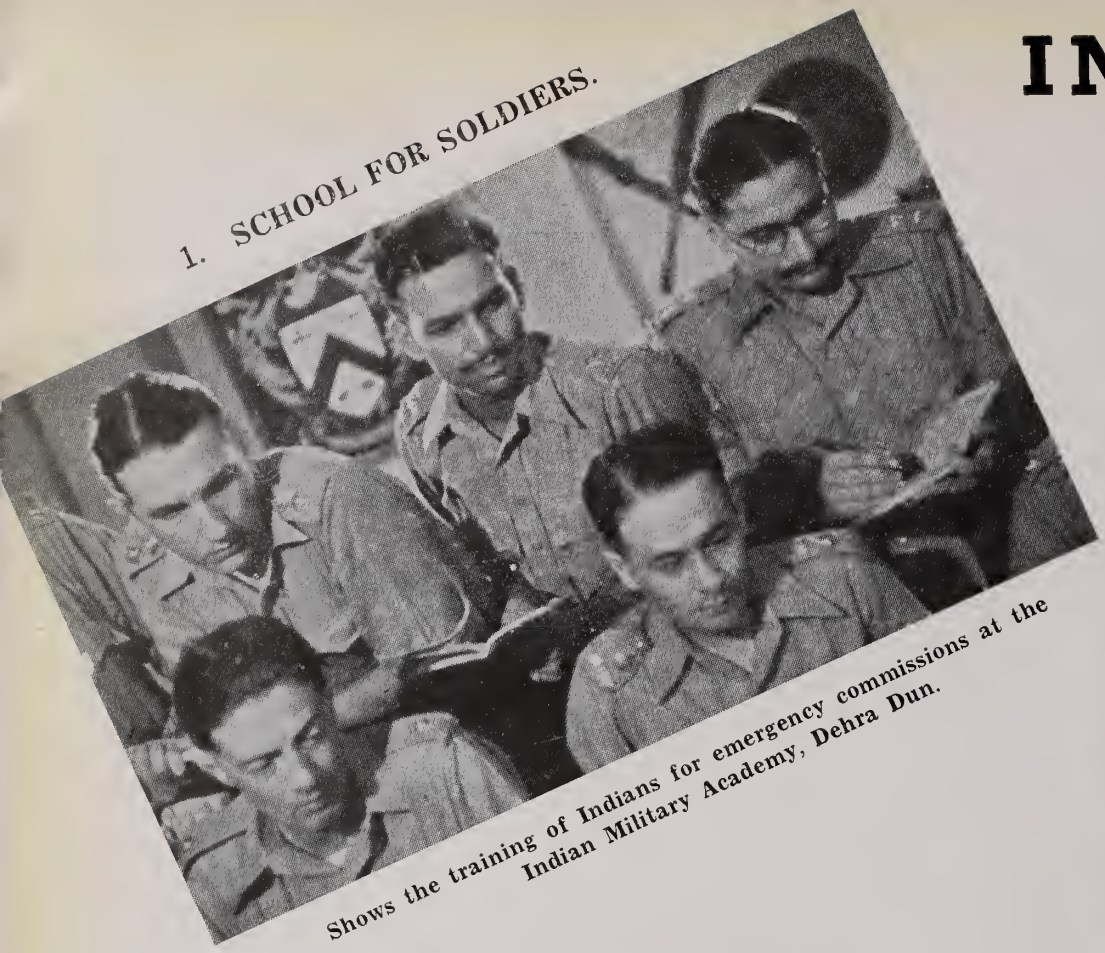
Sudha is still waiting, even as Seeta waited for fourteen years for her husband to rescue her.

A pretty catty situation between Nur Jehan and Prabha in "Ummid" a Ranjit picture.

SADHONA BOSE—Returns to the screen in "Raj Nartaki" a tri-lingual picture of Wadia Movietone (in Bengali, Hindi and English)—with rhythm in steps and melody in her words.

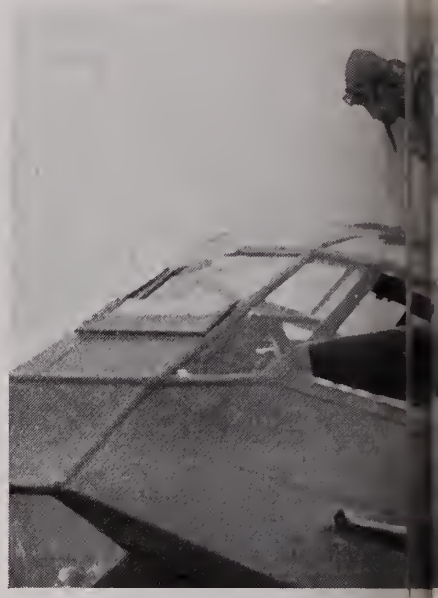
INDIA'S W
IN P

1. SCHOOL FOR SOLDIERS.



Shows the training of Indians for emergency commissions at the Indian Military Academy, Dehra Dun.

3. PLANI

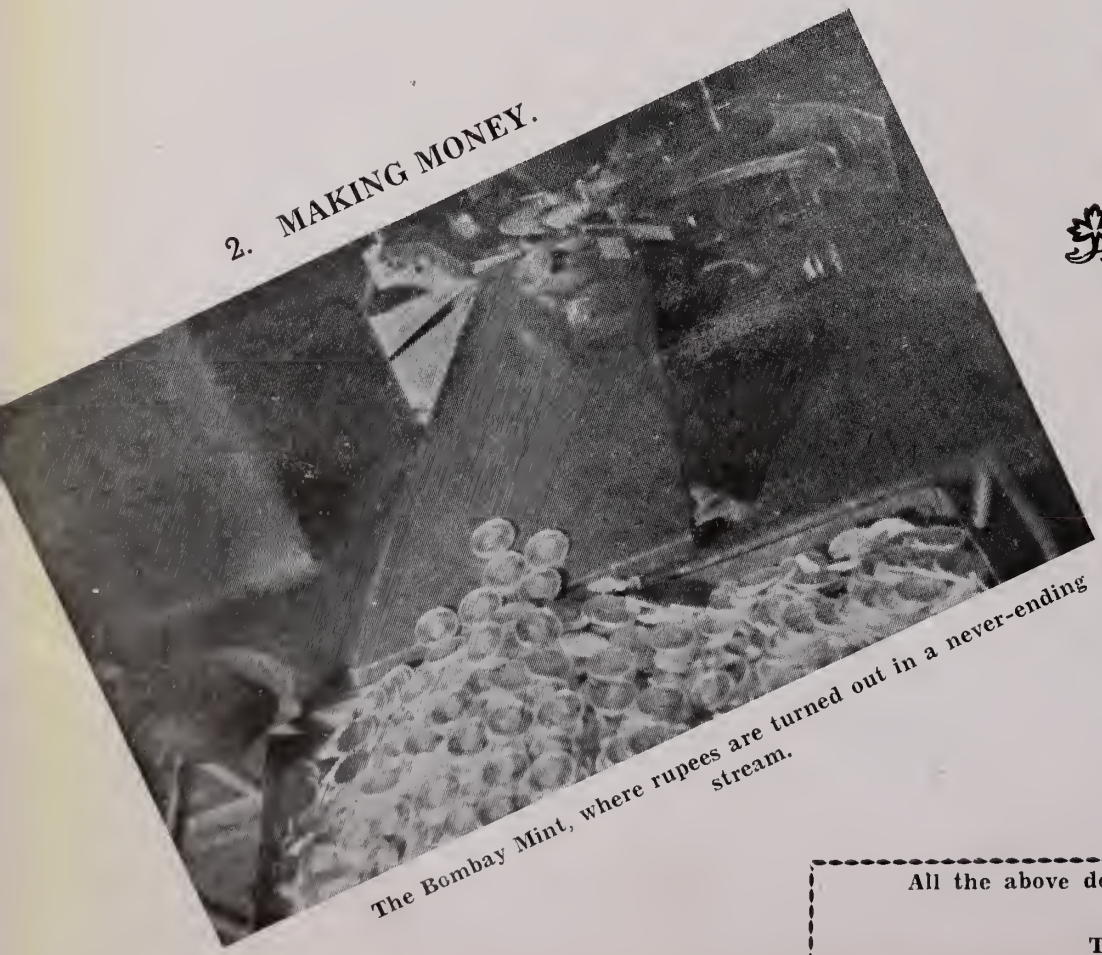


Life and work in N
officer a

4. THE RO

This homeless mother ca on
that will remind one of hi ho

2. MAKING MONEY.



The Bombay Mint, where rupees are turned out in a never-ending stream.

n

WITH THE INDI

All the above documentary shorts, between 900 and 1 languages. For

THE SECRETARY, THE FILM ADVISO

R EFFORT
URES

NDUSTHAN.

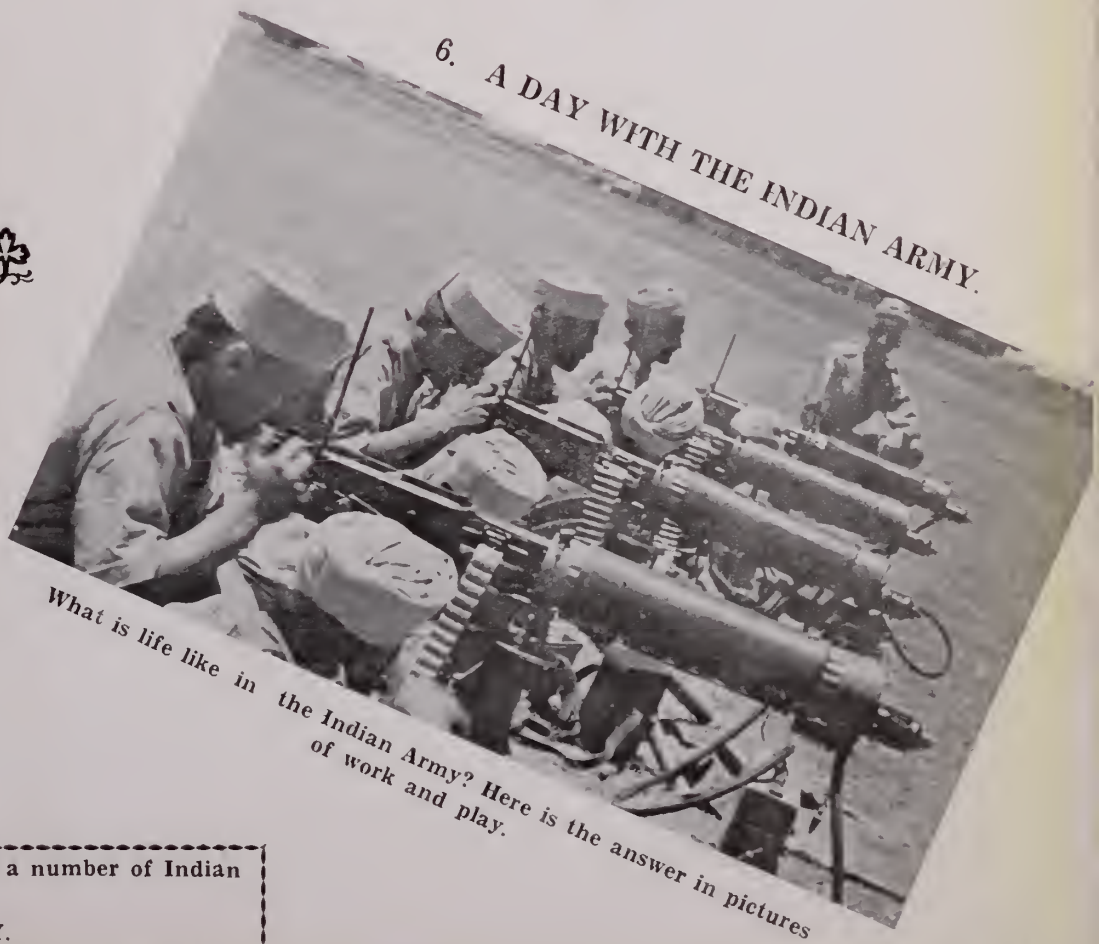
on, Indian Air Force, which is
ned by Indians.

5. HE'S IN THE NAVY.

How boys from up-country are turned into smart seamen in the Royal Indian Navy.

VICTORY.

e at her misfortune. A film
a the peace and sunshine it
d



6. A DAY WITH THE INDIAN ARMY.

What is life like in the Indian Army? Here is the answer in pictures of work and play.

ion:

OPS IN MALAYA

in length, are available in English and in a number of Indian
rti lars apply to:

ARI TIMES OF INDIA BLDG., BOMBAY.

BETTE DAVIS—This world famous Warner star is once again triumphant in "All This And Heaven Too", a picture which is considered to be one of the ten best pictures of the world produced so far.

SON OF THE SOIL

Singing the song of Universal Brotherhood!

in PRABHAT'S

OUTSTANDING FILM — BIOGRAPHY

DNYANESHWAR

DIRECTED BY: DAMLE and FATEHLAL

STARRING

YESHWANT • SHAHU MODAK & SUMATI GUPTE

in its

6TH MONTH

at

CENTRAL

BOMBAY.

PRABHAT'S NEXT DEVOTIONAL OFFERING

SANT SAKHU

DIRECTED BY:

DAMLE & FATEHLAL

RELEASED THRU'

· FAMOUS PICTURES LTD., BOMBAY - Delhi - Bangalore - Bhusawal

प्रभात चित्र

PRABHAT

THE CREATOR OF "THE BETTER HALF"–

DIRECTOR WINAYAK

PROMISES BETTER & BRIGHTER ENTERTAINMENT

IN

NAVYUG'S forthcoming productions . . . . .

(1)

"लग्न पहावें करून"

(IN SEARCH OF A BRIDEGROOM)

ONLY IN MARATHI

STARRING

DAMUANNA MALWANKAR

NEED WE SAY— *"IT'S A LAUGH-A-MINUTE COMEDY"*

AND

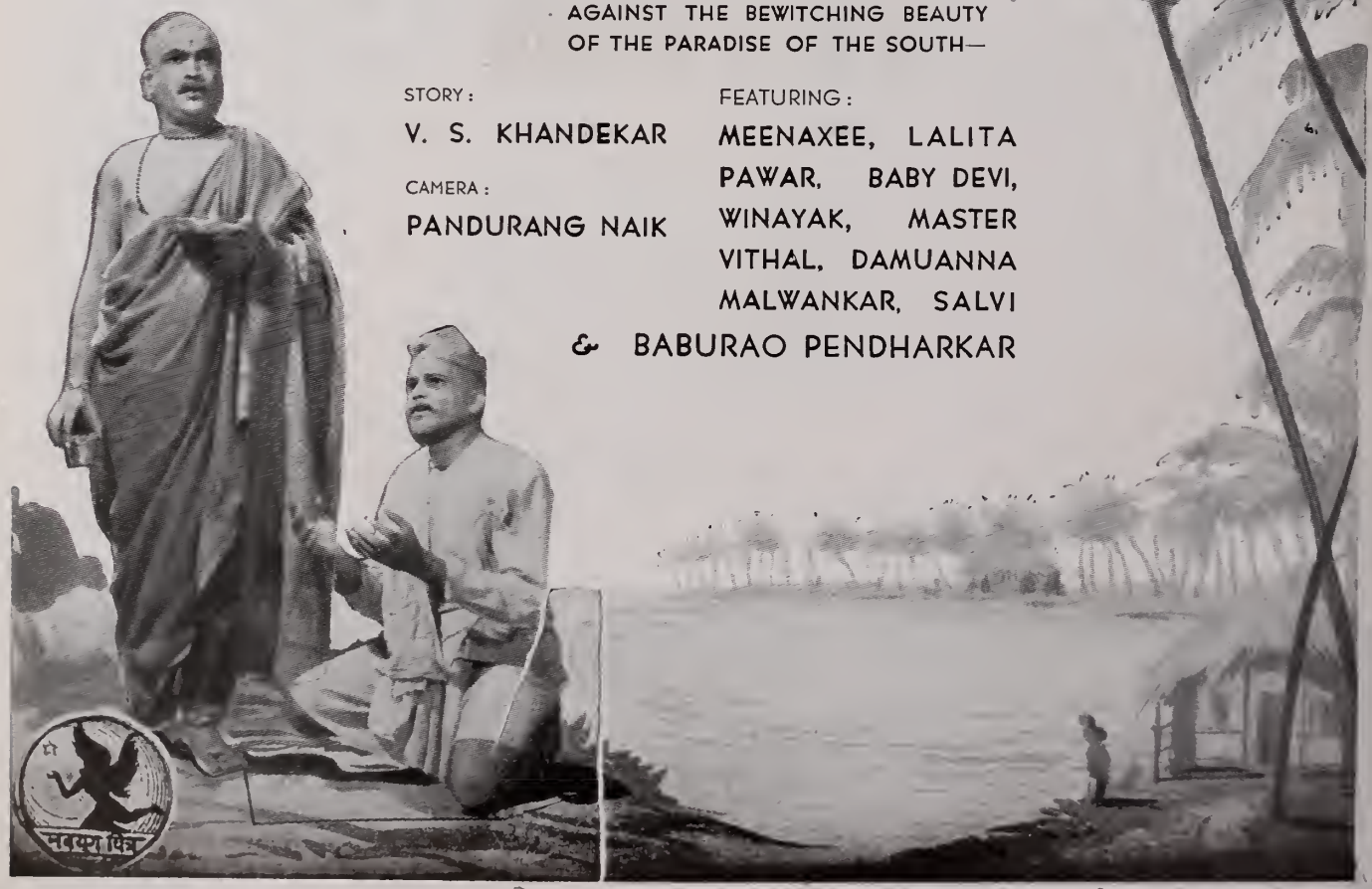
(2) **"AMRIT"** (Marathi & Hindi)

AN INTENSELY HUMAN DRAMA, SET AGAINST THE BEWITCHING BEAUTY OF THE PARADISE OF THE SOUTH—

STORY:
V. S. KHANDEKAR

CAMERA:
PANDURANG NAIK

FEATURING:
MEENAXEE, LALITA PAWAR, BABY DEVI, WINAYAK, MASTER VITHAL, DAMUANNA MALWANKAR, SALVI & BABURAO PENDHARKAR



ALL-INDIA RIGHTS CONTROLLED BY **PEERLESS PICTURES**, 116, CHARNI ROAD, BOMBAY, 4.

"Admi" Has More Purpose Than "Waterloo Bridge"

Shantaram Beats Sherwood And Mervyn Le Roy

"Waterloo Bridge" Was Not Worth Copying

By: BABURAO PATEL

Within a month of the release of Metro-Goldwyn-Mayer picture "Waterloo Bridge" over a hundred readers have written to me and asked me one question: "Is Prabhat's 'Admi' a copy of 'Waterloo Bridge.'?"

I will revise the question: "Is Shantaram's 'Admi' a copy of Robert Sherwood's 'Waterloo Bridge'?" and in putting the question this way, I feel that it will be easier to answer it because both the persons have strained their intelligence and imagination to stamp their work with their distinctive individuality.

To the students of dates and statistics the following information will prove interesting:

"WATERLOO BRIDGE"

(*a*) Robert E. Sherwood the famous playwright who wrote "Waterloo Bridge" has also given us some more noted plays like: "Abe Lincoln In Illinois", "The Petrified Forest" and "Idiot's Delight."

(*b*) Charles Dillingham first produced "Waterloo Bridge" and opened it at the Fulton Theatre, New York City on January 6, 1930. The play ran upto March 1 1930.

V. Shantaram, Director and Producer of "Admi".

Mannu, the hotel boy who befriends the heroine.

(c) Universal Pictures of Hollywood produced the first film version of "Waterloo Bridge" in 1931 and released it in Bombay on October 21, 1931.

(*d*) Metro-Goldwyn-Mayer took up production of "Waterloo Bridge" towards the close of 1939 and released the picture in New York on May 17, 1940.

(e) "Waterloo Bridge" of M.G.M. was released in Bombay at the Metro Cinema on August 23, 1940.

"ADMI"

(*a*) Shantaram first accepted the story of "Admi" in January 1939.

(*b*) During February, March and April 1939 scenario, songs, dialogues and other paper work on the picture was done. Shantaram alone is responsible for the photoplay as the entire treatment of his pictures is always written by him.

(c) May, June, July and August 1939 were employed in rehearsals and actual shooting of the picture.

(*d*) "Admi" was released in Bombay at the Central Cinema on the 9th September 1939—almost a year before the release of "Waterloo Bridge."

The chance of adopting the subject, copying the picture being out of question, is therefore narrowed down to two possibilities.

(1) That the author of "Admi", A. Bhasker Rao had either seen the Universal film version in 1931.

(2) Or he adopted the idea from the published play.

POINTS OF RESEMBLANCE

To the superficial observer the following points of resemblance between the two pictures are striking:

(1) In "Waterloo Bridge" the heroine is a ballet dancer by profession.

Mervyn Le Roy, the Director of "Waterloo Bridge" a M. G. M. picture.

In "Admi" she is a singing girl and prostitute.

(2) In "Waterloo Bridge" the dancer meets a military officer, and falls in love with him.

In "Admi" the heroine meets a policeman and falls in love with him.

Both men of uniform.

(3) In "Waterloo Bridge" the heroine meets the hero during an air raid in which the hero rushes her to an air-raid shelter and saves her.

In "Admi" the heroine meets the hero in a police raid on a gambling den, in which the hero saves her by helping her to escape.

(4) In "Waterloo Bridge" on the eve of marriage the hero leaves the heroine and goes to war.

In "Admi" the hero is also separated from the heroine by force of circumstances for a time.

(5) In "Waterloo Bridge" the hero after recovering the heroine after war, takes her to his home and people, declaring his intentions to marry her.

In "Admi" the hero takes the heroine to his home and introduces her to his mother and also decides to marry her.

(C) In "Waterloo Bridge" the heroine realising her fall in moral character, confesses to the mother of the hero and runs away from the hero.

In "Admi" the heroine also realises the depth of her demoralised life and runs away from the hero.

(7) In 'Waterloo Bridge" Kitty a girl friend of the heroine makes a sacrifice by selling herself to keep the heroine away from sin.

In "Admi", Mannu the hotel-boy befriends the heroine, loses his job and tries to support the heroine in her ideals.

(8) In M.G.M.'s "Waterloo Bridge" the heroine commits suicide and thus removes herself from the life of the hero.

In "Admi" the heroine kills her old caretaker and is sentenced to life imprisonment, thereby going out of the hero's life.

With so many important points of close resemblance between the two pictures, one cannot blame the layman, if he cries out in his sleep that in "'Admi" Shantaram has copied "Waterloo Bridge".

And yet "Admi" is an entirely different picture and can hardly be compared with "Waterloo Bridge."

BASIC DIFFERENCE IN THE THEME

Robert E. Sherwood's "Waterloo Bridge" is a romance pure and simple. It has no social significance whatsoever. On the other hand a clumsy attempt has been made to point out that a fallen woman should rather die than attempt to live and improve.

It skips adroitly the reasons that lead to the fall of the woman. It makes light of hunger, poverty and unemployment the inevitable factors that influence the moral tone of human life.

And in addition, with a snobbishness peculiar to the idolized aristocracy, seeks to convey that all women in the aristocratic class are pillars of moral character and paragons of virtue and cannot accept a fallen woman amongst them. The impression intended is that the more ancient a family, the more aristocratic its country house, the more chivalrous and virtuous are its scions. This is an untruth which the author goes all out to establish as a truth with the help of an illusion divorced from reality.

REGENERATION OF A LOST SOUL

Shantaram's "Admi" on the other hand is perhaps the most vivid document of human emotions. Its basic bedrock is the regeneration of lost souls.

She, a ballet dancer and he, the uniformed man decide to marry in "Waterloo Bridge."

Shantaram's story begins with a prostitute, the ostracized member of society. A stress is made on the economic conditions of want and hunger which make women prostitutes and keep them in those immoral shackles. Society is shown as using the prostitute for its entertainment and casting her away heartlessly the next minute.

"Admi" is the story of a prostitute whose soul rebels at her fate and finding an opportunity she decides to bury the past and build a new and better future.

Love is used as a motive in this struggle, love of Kesar, the prostitute for Moti, the policeman. Moti is the symbol of the man-made better society. Kesar is the prostitute, spurned and hated, because for a living she trades in flesh and blood.

Through her love Kesar fights to regenerate herself. Moti is willing. But the grip of traditions, the prying eyes of society and her very love for the man all conspire to make Kesar a coward at the last minute.

Kesar feels that she can never purge her soul of the sins of the past and she defeats herself in her purpose.

But in this very defeat, Shantaram provoked society to new thought and the thought is: when will society reclaim the prostitute who is more sinned against than a sinner?

Sherwood's "Waterloo Bridge" hasn't any such high ideals inspiring the theme.

While "Admi" opens with the heroine as a prostitute, "Waterloo Bridge" begins with the heroine as a ballet dancer.

A ballet dancer is not socially ostracized in the West like the prostitute. In fact the regimental commander of the hero of "Waterloo Bridge" gives his permission to the hero to marry the heroine knowing that she is a dancer. The mother and the society of the hero receive the heroine also knowing her professional past.

Sherwood's heroine becomes a prostitute believing that the hero is dead and because of hunger and unemployment. She falls from a pedestal.

Shantaram begins with a fallen woman and tries to regenerate her and give her a new social life.

And therefore while Sherwood's drama becomes individual, Shantaram gives a problem of universal interest. Where Sherwood ends, Shantaram begins and sets a new problem to society.

ITS SPIRITUAL SIGNIFICANCE

Let us consider the different impulses that drive the two heroines to throw up the sponge.

Myra, Sherwood's heroine, becomes conscious of the hero's family name and tradition when his regimental commander points at his army symbol and expresses his confidence in Myra to maintain its age-old glory.

Myra suddenly takes panic and finds that she cannot outlive her bad past and some day it would pull her down from the pedestal she was trying to reach and that day it would break her lover's heart. Purely a material consideration, prompted more by innate vanity and the fear of disgrace.

Kesar, Shantaram's heroine, begins as a prostitute and has nothing to hide of her past from Moti, her lover. Moti has in fact condoned the

The heroine of "Admi" begins as a fallen woman in a noble attempt to grab at a higher life which ultimately escapes her.

fact of her being a prostitute and consoled his mind with the intensity of his love for her. To him a woman he loves can no longer be a prostitute, and with this conviction, he takes Kesar to his mother.

But when Kesar first arrives at Moti's house, his mother is in deep prayers, almost in unison with divinity. The spiritual atmosphere prevailing there almost frightens Kesar and she suddenly realises her limitations and is convinced that she will never be able to attain that sublime level of spiritual height which is given only to unstained souls. It was virtue and its spiritual significance that beat the girl and not the fear of the disgrace of being found out that she was a prostitute.

TAKEN FROM THE STREETS

Another fundamental difference in the work of Shantaram and Sherwood is the psychological treatment of the subject.

Sherwood's is a Broadway drama produced for the capitalists, in which the aristocratic class condescends to take notice of the poor ballet dancer, Myra. At best it is an attitude of benign tolerance which seems to suggest that the poor girl is aiming for the moon when she hopes to marry the hero and things like that don't happen in life but only in novels for armchair reverie. Almost in an unholy haste, Sherwood manages to kill the heroine and leave the glory and traditions of the elite untarnished.

The dark cloud of the street girl coming into the exclusive life of the aristocracy is merely shown as a probability and not as a reality. Sherwood stopped with almost a significant fear of his drama failing and he gave an ending which the majority wanted and not what he would have himself liked to give.

Not so with Shantaram. He is grim and real and takes his drama right out of the gutters of our streets. There is no condescension on the part of Moti the policeman in his approach to Kesar the prostitute. The love between them is love on the level, for its own sake and for the sake of each other. Both are people of the streets—poor and struggling. One following a profession endorsed by society, the other living a life condemned by society. The meeting of these two symbolic characters is a clash of two ideals of life. The conflict between them creates a new thought in advance of the imagination of our society and makes society sit up and think.

That is where Shantaram scores over Sherwood in giving a picture with a greater purpose, a greater social significance and an older drama with the world as its background and humanity as its solitary theme.

Sherwood doesn't do so. To him it is merely a romance between an aristocrat and a ballet dancer.

And therefore "Admi" cannot be a copy of "Waterloo Bridge". In life, something better is copied and "Waterloo Bridge" is not better than "Admi" nor is it as good.

"Admi" is still a better picture, better written and better directed and in producing it Shantaram has not only beaten Robert Sherwood the writer of "Waterloo Bridge" but also its director Mervyn Le Roy.

The points of superficial similarity must therefore be a case of sheer coincidence.

The spiritual atmosphere, with Moti's mother praying, frightens Kesar.

N E W S

Here's an Opportunity

FOR

INDEPENDENT PRODUCERS!

ALL THE FACILITIES
REQUIRED TO PRODUCE A

QUALITY PICTURE

such as

A 1 *SOUND*
SETTING
PHOTOGRAPHY

are offered by

Famous Arun Studios

POONA

1

1st Picture under production
Thoratanchi Kamla
in Marathi
A FAMOUS ARUN PICTURE

2

M/s. BALAJI PICTURES and GAUBY Co., of Bangalore have taken up the Studio to produce their first Pictures.

3

Maharathi Karna *in* HINDI MARATHI TELUGU

FOR PARTICULARS APPLY TO

FAMOUS ARUN STUDIOS

SHANKERSHETT ROAD, POONA 2.

Telegrams: "FAMARUN" *Telephone:* 53

Bandhan
BOMBAY TALKIE
Unique Production,
Starring:
LEELA
CHITNIS
ASHO
KUMAI
with
6 unique artistes
11 sweet songs !
Making New Recor
AT
ROX
TALK
Bom

Bandhan
E INDIAN SCREEN'S
Feature of the Year!
KING NEW REPUTATIONS!
HANCING OLD ONES!
Making Fresh Records
roughout the Nation!!

HEARKEN!...
to the chosen one

PREACHING!
a new gospel...

PRAKASH PICTURES
Bring to the Screen
INDIA'S DOCUMENTARY LEGACY.

NARSIBHAGAT

DIRECTED BY
VIJAY BHATT
★
CO-STARRING
PAGNIS
and
DURGA KHOTE
with
VIMLA VASISHTA
PANDE-AUNDHKER
AMIR KARNATAKI
BABY INDIRA
★

an
EVERGREEN
RELEASE

3rd Week at
KRISHNA TALKIES
(DUBASH THEATRE)
DAILY THREE SHOWS
3 — 6 and 9-30 P. M.

!!!!!

Next
MALA
a sparkling social epic
with
ROSE
DIRECTION
THAKUR & JAIRAJ.

!!!!!

BETTE DAVIS, THE WINNER OF TWO OSCARS, SPEAKS

Girl With As Much Sex-Appeal As Slim Summerville

Learned Dancing From An Indian Girl

"I suppose I was always a problem child," said Bette Davis the world famous Warner star when interviewed by the Special Correspondent of "filmindia" in Hollywood. "I was always leading my little sister Barbara into trouble and then deserting the fort while she got the blame. I would chase her with caterpillars or beetles or bugs of one kind or another, which she feared but which I liked to hold in my hands. Once I gave a woman caller a field mouse as a surprise. As I remember it, she was surprised.

"At seven I left home. The neighbours brought me back. Once I led poor Barbara to our grape arbor, which I had been warned not to do, and both of us feasted on green grapes. The stomach aches and the spankings that resulted were probaby punishment enough but I was given castor oil and put to bed in addition. All of this happened in Lowell, Mass., where I was born and where I lived with the family as long as the family was together.

"Mother went to New York to learn portrait photography. We were put into school in the Berkshire Hills. It was there I got too close to a Christmas tree candle and had my face so badly burned that mother feared my childish "beauty" was ruined forever.

Bette Davis and Errol Flynn in "The Private Lives of Elizabeth And Essex."

"The Berkshire school was a farm school for girls. Neither mother nor I have ever told the name of it because of the Christmas tree incident. When my burns had healed I was sent back there so that I might better forget the experience. I remember jumping about in snow drifts in the nude, learning to swim and ride and otherwise losing my reputation of being "delicate".

"At fourteen I was entered in Cushing Academy. I worked in school theatricals there and finally became conscience-stricken because my mother was working so hard to pay my way through Cushing. So I wrote to her, offering to wait on tables for a part of my tuition, knowing very well that she would never let me do such a thing. To my surprise she wrote back agreeing with my offer and thanking me for my thoughtfulness. I had to make good my boast. I thought I would be scorned by the other girls but found, to my surprise, that the job seemed to make me more friends than I had had before.

LEARNED UNDER ROSHANARA, THE INDIAN

"In the summer of 1925, one year before my graduation from Cushing, my mother found a small New Hampshire town called Peterborough, which had no portrait photographer. We moved there and mother enrolled me in the Mariarden School of Dancing under Roshanara, a young English woman who had been born and raised in India.

"She changed my whole plan of life. I decided to become a "dramatic dancer" and worked very hard with that future in mind. I might have gone through with it, too, if Roshanara had not died near the end of the summer. So I changed my life's plans again.

"But mother never admitted defeat for me. The first thing I knew we were on our way back to New York where mother talked my way into a chance to study with John Murray Anderson. Those were lean times for the Davis family.

Bette Davis in "Dangerous."

Bette Davis in "The Old Maid."

Bette Davis and Henry Fonda in "Jezebel."

Mother got a position at St. Mary's School and I went there to win a scholarship to the Anderson School.

"I entered the school late in the term and there was only one girl who hadn't chosen a room-mate by the time I arrived. We lived in an old, brownstone front house, did our own washing, cooked over the gas—when the landlady wasn't looking or smelling around—and entertained mother on week-ends. It was a new experience but it was good for me.

Bette Davis in "It's Love I'm After."

"Long before time for my graduation from the John Murray Anderson School I was itching to get some practical acting experience. I got the chance to go to Rochester to play a bit in the play "Broadway," with the George Cukor stock company. Mr. Cukor fired me eventually but not before I had acquired some more experience and much more self-confidence.

SHE HAD SLIM'S SEX-APPEAL

"When we got back to New York there was nothing to do but look for another job. I tramped the street and for the first time learned the addresses of all the agents.

"I was asked to make a screen test, in New York, for Samuel Goldwyn. The test wasn't a very

Bette Davis and George Brent in "Dark Victory."

good one but it showed me that I could never hope to appear in pictures unless I had my teeth straightened.

"I made another screen test during the run of "The Solid South" —a test for Universal. It was a cold day and the studio was a long way out of town. When I faced the camera I collapsed before I could say a word.

"Someone revived me and a few weeks later I was "invited" to go to Hollywood with a three month contract at Universal. "I wasn't met at the station because, as I was told later, "no one got off the train who looked like an actress.

"I couldn't resist turning my back to the camera because I was terrified by it and before long all the

Bette Davis in "Marked Woman".

directors were shooting across my shoulders into some other player's face. How well I remember some of the comments reported to me by my hairdresser and others. My nickname was "Slim" after a studio executive had explained, apparently in public, that I had no more sex appeal than Slim Summerville.

THE RAINS CAME AND BROUGHT "OSCARS"

"At the end of the first year my Universal option was allowed to lapse. Mother and I were ready to go back to New York, but it was raining—always a lucky sign for

Bette Davis in "Kid Galahad".

Bette Davis in "Marked Woman."

me—and at her suggestion we waited a few days to see what good fortune the rain might bring.

"It brought a chance to see George Arliss who was looking for a leading lady for his next picture. "The Man Who Played God." He liked me. He asked me how much experience I had had. I told him, honestly, "three years." It seemed to be enough to satisfy him. I went to work for Warner Bros. studio where I have remained, with a few short intermissions, ever since.

"I worked in many pictures, so many that I can't recall them all without referring to the studio lists, but the next real turning point came when I was "borrowed" by RKO to play the unpleasant role of Mildred opposite Leslie Howard in "Of Human Bondage." That, I think, marked my career for all time. I didn't attend the preview, at the director's request, but my family did. They looked at me peculiarly when they returned and I understood their attitude when I saw the picture, in a second-run theatre, several months later. My next picture for Warner Bros., "Dangerous", won me the Academy Award and my first "Oscar." "Of Human Bondage" had served its purpose.

"Later there was a short period in which my studio and I disagreed and I spent several months in England. When the difficulties were ended I came back and started in again with renewed enthusiasm. In quick order I played in "Marked Woman", "Kid Galahad," "That Certain Woman", and finally in "Jezebel," another Academy prize winner.

Bette Davis and George Arliss in "The Man Who Played God."

"During the next year I worked very hard in four more pictures. "Dark Victory," "Juarez", "The Old Maid," and "The Private Lives of Elizabeth and Essex". These were all strenuous roles and I needed a long rest when they were finished. I spent several months in the East and came back for "All This, and Heaven Too." It is one of the most interesting pictures I have ever had.

"It's been a long time since I followed my mother's rainy day hunch and stayed in Hollywood to let Mr. Arliss see me.

"All of those years have been interesting. A few of them have been exciting. There have been disappointments and a few heart-breaks. Altogether I've had fun."

Bette Davis in "That Certain Woman".

Bette Davis and Brian Aherne in "Juarez."

In "Bandhan" Ashok Kumar and Leela Chitnis sing together and win a million hearts together.

MADHURI—Sweet and charming as ever, she reaches new heights of popularity in "Diwali" the coming Ranjit picture.

EDUCATED

But not sophisticated

Rose

in

SANSKAR or CHHOTI BAHU

THE PICTURE FOR HOMEMAKERS

FEATURING: ROSE. HARISH. JYOTI. BHUDO ADVANI. GULZAR. SATISH. SUNALINI DEVI. WAHIDAN & OTHERS

DIRECTOR: VIRENDRA DESAI.

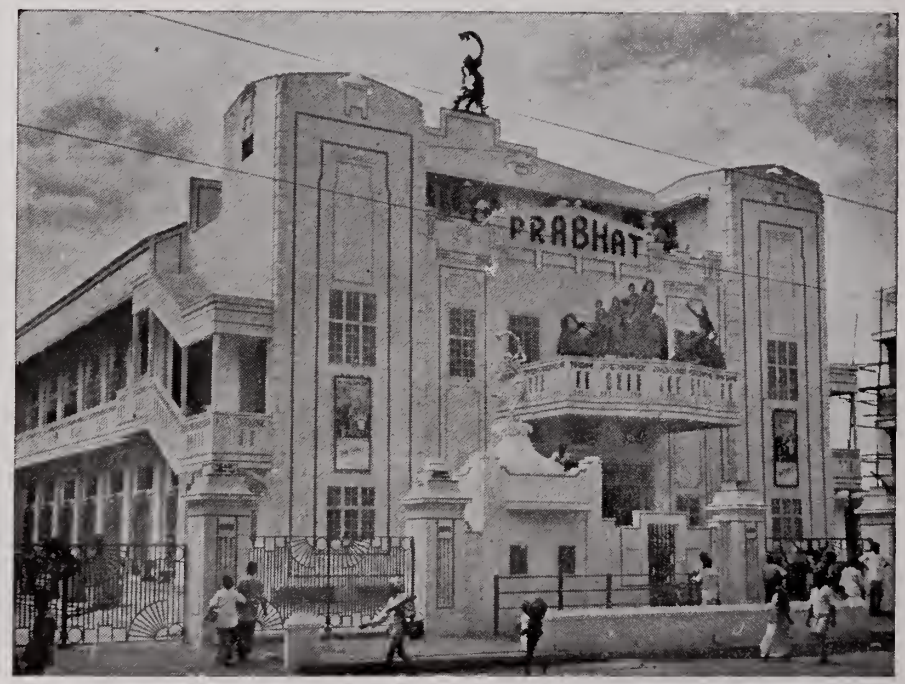
Watch : **THE PATHE** *Bombay*

The Finest and the Latest Sound System Known in America Now Available for the 1st Time in INDIA At Popular Prices!

Lansing

Shearer Horn Sound System

International Talkie Equipment Co.
again lead in giving the Exhibitors full value for their money.



PRABHAT TALKIES

The Finest Theatre in the South chose the finest Sound System and gave its Patrons, an incomparable Sound.

International Talkie Equipment Company.

17, NEW QUEEN'S ROAD,
BOMBAY 4

Phone: 20892. Gram: SOUNDHEAD.

REMEMBER THERE IS NO BETTER SOUND THAN LANSING FOR YOUR THEATRES.

A SQUARE DEAL TO OUR FILM STARS

SEX-APPEAL COMMON TO ALL WOMEN

Brutal Ways Of Our Society Snobs

By: Zahir B. Kureishi

Never as yet has there been an industry or profession over which so much ink has been spilled as the film business, and never will there arise a more cute question than now over the exact status our society should grant those men and women, whom we have come to know as "stars."

In America and Europe, the question has solved itself and high society has come to mean the collecting together of people, who have gained the front ranks of fame. Whether that fame came to them through business, sport, journalism, authorship, or screen did not matter; what really counted was the fact that these people by sheer dint of merit, perseverance and courage had risen over and above the common herd to become luminaries in their own walks of life.

However, much as I regret it, society in India has come to mean some thing else, and merit, perseverance and courage are not the standards by which people are qualified for admission into its numerous compartments.

With the gradual Anglicization of India and the Indians rapidly assuming the veneer of the Englishman, we have admitted into our life a false standard of society values; and our society to-day represents, at least to me, something strange, bizarre and incomprehensible, and no longer does it seem necessary for one to be something real and honest to get admission and be counted among its "higher strata." Accident of birth is still a good passport and more so if the dear baby first falls on a golden carpet The proverbial "silver spoon" is still a master-key for its exclusive recesses.

Present day standards of society say that you must be either a lady or a gentleman, but they do not define what qualities or qualifications go to make a lady or a gentleman.

Of one thing alone they seem to be sure—a film star is no fit person to be ranked among the elite. Society can be cruel—at times as callous as a Nazi official. Society can be ignorant—to the extent of foolishness. Society can be forgetful—only when it feels like it. And with the same blind thoroughness, it can be unjust.

And that is why I am sitting down to-day to wake up its social conscience, and to tear aside the veil of injustice which denies to our film stars an entrance, aye even a peep, into its sanctum.

Imagination and caprice mating with ignorance and prejudice have conspired to brand the film star with such a deep stigma of immorality that somehow every person connected with the industry to-day seems to represent something unclean, putrid, corrupt and absolutely decomposed.

There are some who cannot tolerate the very idea of having a filmman seated with them at the same table. There are others who fear that contact with them will spell

Charles Boyer and Bette Davis make a splendid team in "All This And Heaven Too" a Warner picture.

dissolution. While the majority of people who attend the cinemas in millions and applaud the performances of the stars, somehow arrive at the conclusion that every female film star is a prostitute and every male star a gigolo, and that every film studio is a dug-out of corruption and sin.

Let us face facts in their stark grimness with all the proverbial cards on the table. Let me probe for you some of the secrets of our society and bring out the skeletons that are being so jealously hidden.

AS NECESSARY AS VEGETABLE OIL FOR SOAP

Were I to say no film star is a prostitute, I could be equally guilty of stating that every society-woman is an angel of purity—No, I will not be a hypocrite to say that every person connected with the screen is clean and pure. There are black-sheep in every sphere of life and the film industry has its quota in full.

So, too, has business, medicine, sport and every other profession.

Why is it then that we still look down upon the film people with so much contempt? Let me answer this question for you:

The film industry's very existence depends on glamour and beautiful women. Beautiful women are as necessary for the success of the business of film making as pure vegetable oil is vital to the making good soap.

The pageantry of colour, of song, dance and frolic to portray modern life and activities is a part and parcel of this trade. And because of this dazzling equipment which alone makes this industry so attractive and glamorous, those, who are not intimate with its vicissitudes, acquire an over-developed jaundiced vision and insist on believing that the people in the show-world are nothing more nor less than what they portray in the show itself.

Beautiful saris have to be worn because the scene demands them Women have to be painted to counter-act the burning glare of huge lights and cover the facial defects. Languorous curves have to be brought out for the sake of art and beauty, as much as the perfume and shape of a soap cake have to be emphasised for sale purposes.

To the producer "sex-appeal" is just a commodity and an important one but it should be remembered that we—the people who flock to the shows in millions day in and day out.....gave birth to the demand.

When I say that sex-appeal is a commodity, I mean that sex appeal is as important to the screen as the coloured wrappers around soap and it must not be misunderstood that the studio is a factory for the manufacture of sex appeal alone—sex appeal is the glamorous and illusive wrapping that came to be, because we, yes you and I, demanded it.

When a girl smashes through tradition she does not come to the screen to parade whatever sex appeal she has. The wages of sex appeal is more sex appeal and ever more. She must maintain the glamour and add more and more to her illusion to her personality.

Every actress fears the penalty she must pay if she becomes the victim of her sex appeal instead of making it the handmaid of her success in life. If she debauches her opportunity the penalty is purgatory—a reputation that stinks, an exchange of body for talent, then obscurity.

And which girl would like to jeopardise her career and character both at the same time? Why then ostracise a film actress merely because she uses sex appeal as an opportunity to aid her on in her career?

WHAT ABOUT THE OTHER ANGELS

But what about those girls who use sex appeal for nefarious ends, and who ultimately themselves become poor victims of their own game?

Take that delightfully chic and smart sales-girl of ours! Look at her neat and tight fit which accentuates the seductive curves turning the uncovered portion into a strip-tease show for thirsty eyes. Why?

Two seem to make a sad company. Sardar Akhtar and Sitara build a bridge of sighs in "Pooja" a Kardar production of National Studios.

Yes, I demand to know why? What business has she to diffuse sex appeal? She is not in the film business. Her bread and butter does not depend on the shape of her contours? And yet a pretty sales-girl is an asset. She is easier on the eye and she sells—both to the boss and to the customer.

Take the nurse! There she is all dressed in white, the symbol of purity on her mission of mercy to mankind. And yet note the grace with which she walks, the way she sways her hips, scattering smiles that kindle small flames of hope in the ailing hearts around. Why does she, an angel of mercy, need sex-appeal in her profession? Does sex-appeal also heal and soothe? I have often seen the nurse's sex-appeal becoming a "baby-soother" to the doctor.

Take the young maiden who goes to church every Sunday. Decorated lavishly in all her finery, with flowers, ribbons and a gorgeous hat. Often her church becomes a rendezvous. The boy-friend is scheduled to meet her there. Probably she is booked to get material for her next confession. She comes dressed for the occasion in all her womanly wiles. Why this sex-appeal in a church?

It is a coy cuddle between Jyoti and Harish in "Sanskar" a National picture.

Take again the social butterfly. Watch her taking the air on a Holy Sunday morning. With miserly shorts, tightly wrapping the lower regions and giving the hips a chance to roll round and displaying the "oomph" in her thighs, she can be seen loafing around the town advertising to all the stretch of her sex appeal. Why?

Take the office girl on return from work. Coming to her private pastures note the change of dress, specially designed to show off to the greatest advantage the shape and the size and often the colour and the tease hidden in the swollen curves of the anatomy—watch her step out with platform-shoes to meet the boy-friend and shatter his balance with a shaded wink. Why this sex-appeal in such big doses?

WE LOVE "IT" AND YET CONDEMN IT.

Why then do we accuse our film stars of sex appeal and condemn them for it? Do they parade the

One of the finest instruments in the 'H. M. V.' range

Model 690 AC/DC

'H.M.V.' 7-VALVE "WORLD TOURER' SUPERHET AUTORADIOGRAM WITH FLUID LIGHT TUNING INDICATOR. WAVERANGE: 13-30, 30-90 & 192-565 Metres. Hyper-SENSITIVE LIGHT WEIGHT PICKUP. FIGURED AND STRAIGHT-GRAINED WALNUT FINISH CABINET.

"HIS MASTERS VOICE"

★

For the music lovers either on AC, or DC mains, here is reproduction of radio broadcast and recorded musical entertainment at its very best. Everything has been done to ensure absolute fidelity and clarity in the rendering of both radio and record programmes. This superb instrument is also equipped with the "H. M. V." 8-record autochanger, giving 30 minutes' recorded music without interruption.

'HIS MASTER'S VOICE' Radiogram.

streets showing "It", "that" or "this"?

Whom can I accuse of immorality now? Do we ever see our leading stars such as Devika Rani, Sadhona Bose, or even Sabita, Madhuri and others parade the streets with low-cut blouses, stingy shorts and other womanly attire guaranteed to get the man's lust itching? No! But we see the others who are not film stars.

Do we condemn the star out of a sense of frustration, a feeling that she is a glamour girl, a woman in complete communion with sin, merely because being constantly in the limelight of publicity, evil tongues are ready to credit her with some fictitious romance, tangle or something worse?

If that is so, then we indeed have a very wrong conception of human values, which makes the foundation of our social order somewhat shaky and disgusting.

We presume that anybody not connected with the film business is eligible for society. We fuss over conventions and constitutions. We worry over petty trifles and fix a standard, so long as one can smatter a few words in English, dress in the height of fashion (on credit), attend cinemas in the best seats (on complimentary tickets), eat correctly with knife and fork, know well what drinks to order at various hours of the day and night, be aptly trained in the art of seduction, be an adept in clasping a quivering damsel and wheel her around with all the grace sexual secrets will allow,—it is enough—to them society opens its doors wide and welcomes with a full heart.

SOME FALSE COINS

And it does not matter whether the lady or the gentleman has a shady past. Whether they lead a double life. Whether the lady who speaks with a flawless accent, has just returned from a clandestine bed. Whether the young lady profusely made up with rouge and lipstick has come to the club to seduce the manager of a firm where her brother, husband or boy-friend is angling for a job—all this does not matter one bit—they are society folks-super-human beings, people above reproach—because they are not attached to a film company.

Let me drive this point home with the full vigour my ancient Remington will allow.

If morals are to be taken into account in measuring one for society, then let me force some bitter home truths down your throat, and if in swallowing them it pains, well, then I have gained my objective.

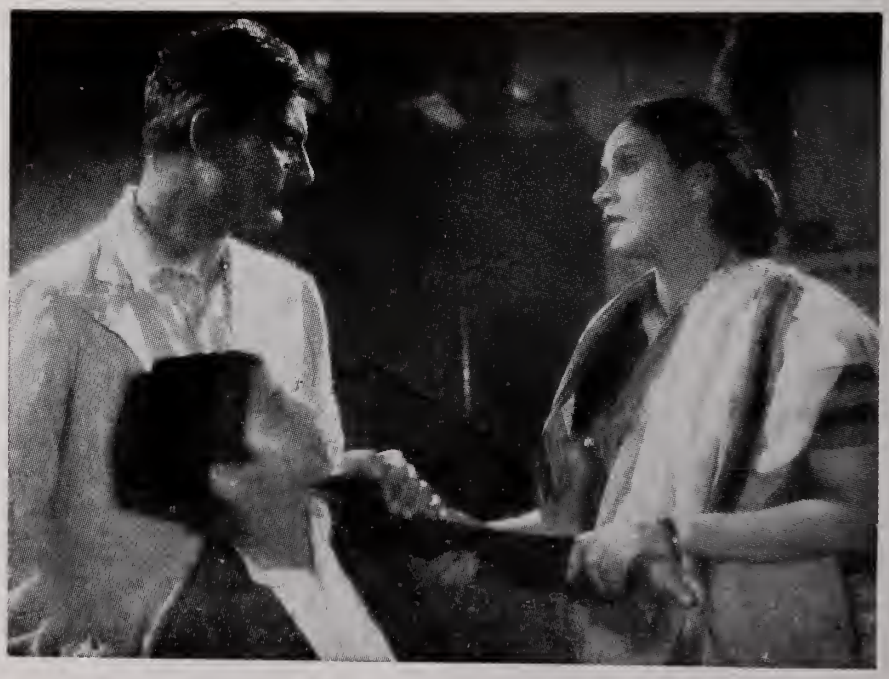
Working in a studio, under glaring lights, with a host of technicians and others about, the film star has no opportunity, that is even if she desires to run amuck. Her private life may be different, that is beyond my point. We are concerned with environments and surroundings and these do not instill that sense of immorality with which we are too quick to load the profession.

And so the question boils down again to the problem: are film stars as immoral as we imagine them to be, or have they like every other human being the same foibles, weaknesses, and human frailties which we find in other members of our society? Can I not conclude by saying that society in India to-day has reached the dizzy pinnacle of snobbishness, where common sense, reason and fair play are forgotten words and where people have become so blind that they refuse to see things in their proper perspective?

ALL THE SAME

Next time we meet a film star, let us remember that beneath the crust of glamour and glory, she is as much an average woman as any one else, and is as capable of honesty, devotion, deceit, affection, hypocrisy or any other attribute as any other woman is, be she an ayah with a butler waiting round the corner, a nurse with a medico wagging behind, a sales girl with a boy-friend in her vanity bag, a society butterfly rubbing her all against the man under the pretence of a dance, a social worker with ten abortions to her share or a queen with a complete court beneath her robe.

If all the others have a social status which society must recognize, then society must grant equal recognition to our film stars. They are as good or as bad as the others.



Three fine artistes meet in "Geeta" a Circo production—Chandramohan, Anant Marathe and Durga Khote. Do they make drama? See it and make sure.

PICTURES IN MAKING

RANJIT MOVIETONE

"Musafir" is still drawing at the Opera House. Chaturbhuj Doshi has given us a really sparkling comedy which gives good entertainment to the young and the old alike. Mr. Doshi has now taken up a new social story with a theme, which he says, will prove immensely popular.

"Diwali", as its name indicates, is booked to come to the screen during the Diwali festival. Mr. Jayant Desai, its director, expects this picture to be one of his big hits and according to him it ought to run for weeks and weeks on end wherever it is released.

The other picture, Mr. Desai has got in hand, and has already gone half way through, is called "Shadi". It is a social subject with a theme that is at once pathetic and entertaining.

Rajkumari in "Manthan" a Wadia picture.

Mr. Manibhai Vyas, the junior director, has got his "Ummid" ready waiting for release.

BOMBAY TALKIES

"Bandhan" is drawing crowds at the Roxy and will do so for a long time to come.

At the studios, they are shooting a new social story called "Milan" in which both Mr. and Mrs. Kishore

Shamim in "Trust Your Wife" a picture distributed by Gujrat Film Circuit.

Sahu are featuring. The picture is likely to be ready in a couple of months as the production is supervised by Mrs. Devika Rani.

NATIONAL STUDIOS

"Woman" is heading for the Silver Jubilee week at the Pathe in Bombay. At Ahmedabad also it is drawing huge crowds.

The remarkable success of "Woman" has been holding up the other releases of this studio. However, during the Diwali Holidays, "Sanskar" another social picture of theirs will be released at the Pathe by removing "Woman" if necessary.

Mr. D. A. Pandya, Mg. Director of National Gramophone Record Manufacturing Company, Ltd., whose pioneering efforts in this industry gave India its first 100% Indian record. And now Prabhat, New Theatres and other Indian companies get all their song hits recorded on the National records.

At the studios, Abdul Rashid Kardar is busy editing "Pooja" which he hopes to get ready for the screen before the month is out.

Director Mehboob is shooting "Man" with Sheik Mukhtar as the man in the story.

Director Virendra needs a month more to finish the indoor shooting schedule of "Radhika."

Another new story to go into shooting is "Asra" which will be directed by Messrs Chimankant and Lalit Chandra under the supervision of Mr. Mehboob.

NAVYUG CHITRAPAT

"Amrit" a social story written by Khandekar will be ready for the screen this month. Mr. Baburao Pendharkar leads a splendid cast including Meenaxi and Winayak while Winayak himself wields the megaphone.

SARASWATI CINETONE

"Devi Devyani" the mythological spectacle drew well in Bombay when it was released at the Imperial Cinema.

Padma Shaligram's beautiful voice is a special feature of the picture.

Durga Khote and Vishnupant Pagnis carry "Narsi Bhagat" to success on their shoulders.

PRABHAT FILM CO.

All eyes on "Padosi". That is the anxious desire of the million Prabhat fans. And realising this, everyone in the studio is all there on the picture.

"Padosi" will not be ready for the Diwali, but it will come immediately after, bringing another festival in the city.

The constant trips of the writers of "Omar Khayyam" to Poona and their long discussions with Shantaram suggest a final polishing up of the story.

The man very busy on this picture at present is Syed Fatehlal the famous art-director of Prabhat whose thousand and one sketches are a marvel to see.

In wealth of colour "Omar Khayyam" is certainly going to be a picture India has not produced so far.

WADIA MOVIETONE

Jamshed Wadia, Madhu Bose and even Sadhona Bose and Surendra Desai have been busy concentrating on "Raj Nartaki" the three-language picture of this studio, which is expected to be released in Bombay during the X'mas Holidays.

Sadhona, the heroine of the story is reputed to have given a beautiful Radha-Krishna dance, one which took the studio fifteen days to shoot.

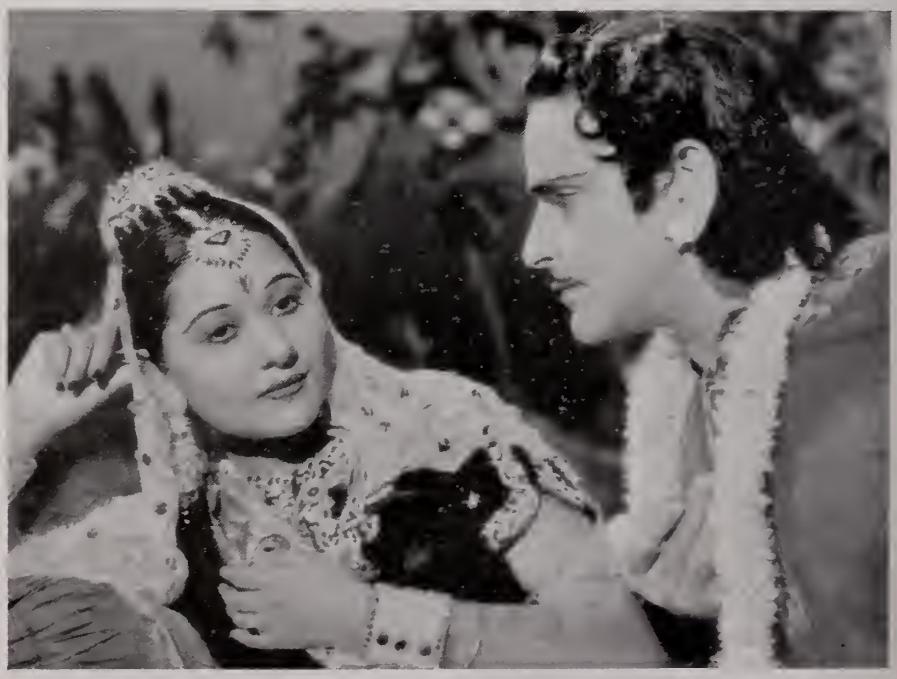
It is a Manipuri version of the famous mythical love-dance and Madhav Menon, Sadhona's partner, is reputed to have taken days to come back to this sordid world of ours—so much was he lost in the supreme ecstasy of the rhythm.

A girl who will shoot up to stardom in this picture is a new comer called Protima Das Gupta, who costars with Sadhona in this great picture. She is reported to have eyes that magnetize and grace to rival the hitherto unrivalled grace of Sadhona. But Sadhona, polished and artistic to the finger nail, is a terrific competition to any new comer and every one feels like wishing young Protima every success.

PRAKASH PICTURES

"Narsi Bhagat" the miracle picture of the year is reported to have achieved a miraculous success at the Krishna Cinema in Bombay. It is drawing stupendous crowds every day and is certainly going to provide a lot of encouragement to its producers for their future production programme.

At the studios, with Rose in the lead they are shooting a social



Prithviraj and Sadhona Bose create an emotional drama in "Raj Nartaki" a Wadia picture.

story called "Mala" which will be ready for the screen by the end of this month.

TARUN PICTURES

Their first social picture with Lalita Pawar and E. Billimoria in the lead is now awaiting release. When "Trust Your Wife" comes to the screen many a man is going to look at his wife twice to see whether everything is alright. It is a thought-provoking picture.

MOHAN PICTURES

"Thief of Tartar" featuring the famous character actor Mr. Yakub, is now coming to an end of his story in the studio.

Another one called "Dipak Mahal" is also progressing simultaneously and will be on the screen before long.

PARAMOUNT PICTURES

"Reshmi Sari" a powerful social drama is drawing excellent crowds at the Lamington Talkies in Bombay.

Other pictures in making at the studio under the watchful eyes of of Mr. Kikubhai Desai are "Ghanchakkar," "Mere Raja" and "Sneha Bandhan".

FAMOUS ARUN PICTURES

That famous historical episode in the Maratha history, "Thoratanchi Kamla" is fast getting ready in Marathi under the able direction of Mr. Bhal G. Pendharkar.

E. Billimoria and Bibbo meet each other in "Sneha Bandhan" a Great India Pictures production.

At these up-to-date studios in Poona, a grand production programme is being thrashed out between Mr. Shiraz Ali Hakim and Mr. Bhal G. Pendharkar and by the time the Diwali festival is over, we shall know what these mysterious plans are.

FAMOUS FILMS

The advance bookings of "Dharma Patni" scheduled for release in December, have now been completed.

The producers are already busy with the second picture, "Sacrifice" in Tamil.

CIRCO PRODUCTIONS

"Geeta" starring Chandramohan and Durga Khote is on the screen at the Majestic in Bombay.

At the studios, "Deepak" under the direction of Dwarka Khosla is making steady progress.

Hedy Lamarr Quits Husband No. 2

Once Gave A Nude Performance In Film

Hedy Lamarr, the popular glamour girl of Hollywood, whose picture "Lady Of The Tropics" was such a big success in India, has given her second husband Gene Markey a walking ticket after only 16 months of married life.

Her first husband was Fritz Mandl, the rich munitions manufacturer of Australia. Breaking off the second wedlock Miss Lamarr said "For many months we have been incompatible and we have considered this step. I feel it is best for both of us."

Hedy Lamarr, the Viennese beauty, began her career as a script girl and later on created a sensation by her daring appearance in the nude in "Ecstasy" the European film.

GREAT INDIA PICTURES

SNEHA-BANDHAN

OR "INTAZAR" (TENTATIVE TITLE)

a

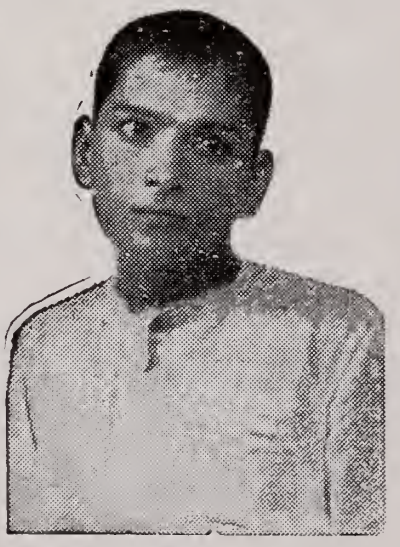
KIKUBHAI B. DESAI PRODUCTION

A GREAT HUMAN MELODRAMA OF LOVE, SACRIFICE AND SELF-DENIAL SHOWING THE GLARING INJUSTICE PERPETRATED BY SOCIETY ON INDIAN WOMANHOOD

DIRECTION
J. P. ADVANI

WITH A GALAXY OF STARS
BIBBO, NAVIN YAGNIK, E. BILLIMORIA, PURI, DHULIA, ETC.

APPLY FOR PARTICULARS TO:
PARAMOUNT FILM CO.
PAREKH STREET - - BOMBAY, 4



DINKAR KAMANNA

Your two favourite Artistes !

DINKAR Kamanna & BALABAI
in
तो & ती
TWO PARTS
on
◆D. A. 6123◆

Hear !

SWEET BHAJANS SUNG BY VISHNUPANT PAGNIS in NARSI BHAGAT
and also
PRABHAT'S **DNYANESHWAR**
ON **YOUNG INDIA** RECORDS

TRADE MARK ELECTRICAL RECORDING
YOUNG INDIA

For Full Particulars & Catalogues etc:—

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD.
Telegrams: "TANSEN"
Telephone No. 25181
110, MEDOWS STREET, FORT, BOMBAY
Factory at
◆ WADALA (BOMBAY.)

Picture Making Is a Science

Perfect Script Necessary For Success

By: KRISHNA GOPAL

Charlie and Vasanti create laughter and pathos together in "Musafir" a Ranjit picture.

It has been a source of not a little gratification to me that my remarks last month concerning the Science of Direction created quite the furore that I had expected. So many of my friends from that age old school of thought have even considered me presumptuous at the invasion into what they have been led to regard as their special preserves, and in their resentment they have refused to consider the issues that I had attempted to raise. But I am confident that this is yet another case of the ostrich trying to evade danger by closing its own eyes and I have no alternative left but to treat this as further evidence of the strength of my own case. As far as my 'intrusion' is concerned I am afraid I can put forward only one excuse and that is, that as long as there exists the undying vanity of man it must always remain the privilege of someone else beyond the pale of one's own line of thought, to point out to us our weaknesses.

Since last month I have been asked by several of my friends for illustrations of my point from specific examples. I am afraid such a procedure on my part would only tend to hasten the direct consequences on my head, and I must therefore beg to be excused. But a few indirect examples would, I am sure, not be amiss.

A CASE IN POINT

There is, on the outskirts of this city, a studio that has now been in existence for over six years. It started on a scale that made so many of our movie moghuls laugh in silent derision and not so silently they predicted for it an early demise. For the first two years it certainly appeared that the prophecy would soon come true. Its productions were technically superb, its histrionics above reproach, and yet the box-office failed to respond. It set the authorities, or rather the authority thinking, and because he was an educated and intelligent man, he tackled the problem in the right scientific manner.

He started from the script and found that under his careful scrutiny it failed to stand up to the test. Now what exactly was, this script that

Lalita Pawar in "Trust Your Wife" a Tarun picture

he had analysed and which he had found wanting? It was certainly not the collection of dialogues and songs, for these had individually won enough praise for their writer from both independent critics and the public alike. It was not the story itself, for he had seen pictures with far inferior stories putting up definitely better shows at the box-office. What then was it that he had examined so minutely? We repeat it was the script—a word that is perhaps the most abused in motion-picture studios to-day. Well it was this script or if you will, the plan of the future building that were to be his photo-plays, that this particular executive found defective. And how indeed could his final structure hope for any amount of success if the plan itself was full of flaws? He took his director to task, only to meet with a spirited protest—"For years I have worked in the foremost studios of Europe," said this individual, "and to-day you find the fault with my work."

THE SCRIPT COMMITTEE

But the executive refused to listen or be otherwise cajoled. He insisted that a proper script be written, and because the director refused to co-operate or (possibly because he was not qualified enough to do so) the executive set about to form a script committee with himself as the chairman. In it he included the story writer, the dialogue writer, the director himself and at least one technician. In two months the committee produced the perfect script, so perfect in fact that had the Director's third assistant wanted to try a hand at direction he would have found no difficulty.

We all know the results of this and the other scripts that followed. By now probably the name of the studio to which I refer is no more a secret. You must have seen the productions that it has given to us and you can form your own conclusions. In these there is never an exaggerated display of camera acrobatics or subtle directorial touches—just simple straightforward work, and yet so ingenious and precise, the continuity that never for an instant does the interest of the audience lag or waver. I have been privileged to view these workers from very close quarters and I have found them no better than other workers. I should say that they are even amateurish in their efforts. But every worker from the script writer downwards is as precise as the watch-maker, precision such as only the skilled scientist can give.

Beautiful Radha Rani, after her triumph in "Diamond Queen" comes again in "Manthan" a Wadia picture.

Since then the executive has passed away, the story writer has changed the dialogue and song writer has given place to other men, but the technician has remained. Of them at least one has made a special study of the problems inherent to the production and direction of pictures and now applies to them the scientific methods to which he had been accustomed. He went ahead and proved to all that even in the realms of production and direction it is the technician that ultimately wins —for it is nothing haphazard this business of picture making but the assured result of intensive study into the basic principles of a new and fastly advancing Science.

BRITISH FILM ACTOR SENT TO PRISON

OUTRAGES THE MODESTY OF A GIRL GUEST

"Gentleman" Actor Strikes and Punches The Girl and Tears Her Clothes and Kisses

LONDON

Attractive girls, one a blonde, the other a brunette, and both 19 years of age, told at the Old Bailey the story of an unpleasant experience for one of them in a house at Uxbridge.

A film actor and "stunt" artist, professionally known as Ned Kelly, but whose real name is Owen Mass, of Algernon Road, Hendon, was charged with a grave offence against Miss Thelma Buckingham of Weybridge.

To this he pleaded not guilty, and was acquitted, but the jury convicted him of improper assault, and Mr. Justice Singleton sentenced him to 15 months' imprisonment.

Kelly, it was subsequently revealed, is a married man with a wife and three children.

Miss Buckingham, the blonde, gave some remarkable evidence.

On a Sunday afternoon in May, she said, she went to Uxbridge with Miss Vera Gregory to meet Kelly, and "make up a foursome," the other intended member of the party being Kelly's friend, a Mr. Sam Lee.

PULLING OFF THE DRESS

The two girls were entertained to tea by Kelly in Uxbridge, and afterwards the three of them went to a house in Harefield-drive, to await the arrival of Sam Lee whom Miss Buckingham did not know.

"I had two drinks while we talked and listened to the wireless," said Miss Buckingham, "and after about two hours I went upstairs to "tidy up", leaving my friend below."

"As I sat on a bed looking out of the window Kelly brought me another drink.

"About 9-30 p.m. he came upstairs with Vera, who saying she was tired, lay down on the bed and went to sleep.

"Kelly then began to attempt to pull my dress off, and although I protested and resisted he succeeded in the end.

"I did my utmost to rouse Vera from her sleep, but failed.

THE STRUGGLE RESUMED

"Getting away from Kelly I told him what I thought of him, put on my frock, and went downstairs.

"He followed me, told me I knew where the car was and that I could go home if I wished.

"I reminded him that I could not drive, and that as I had been taken to the house I intended to stay until someone took me away.

"Kelly professed to be sorry, and wanted to kiss me and "make it up."

"I was too frightened to fight him, so he kissed me and then pushed me to the floor.

"There I fought and scratched him, and he shouted, 'No woman has ever drawn blood from me before, and you will be sorry that you have done so'.

"I know you are determined not to give in but I am determined that you shall.'

"Kelly then punched and struck me, and tore my clothes.

Why is Chandramohan like that in "Geeta". The reason is close by in Vatsala Kumptekar. Pretty intriguing!

Miss Buckingham then alleged certain conduct on the part of Kelly, who when she got to her feet again, offered her a needle and thread to repair her damaged frock and disappeared upstairs.

He came down with Vera Gregory, who remarked, "I hear you have been having a rough time, Thelma."

"Kelly", Miss Buckingham went on to say, "then drove me to my sister's place four miles away, and next day I returned to my own home at Weybridge.

"When I went to work, however, they sent me home again because I was ill."

Cross-examined by Mr. Bernard Gillis, for the defence, Miss Buckingham agreed that she did not make an immediate complaint to anyone. She denied that what happened was with her consent.

A "SUSPICIOUS LOOK"

Miss Vera Gregory, the brunette, of Long-Lane, Hillington, admitted that she "had a lot to drink" in Kelly's house, went to sleep, and did not know what happened in the room.

When she awoke about half an hour after midnight Kelly was in the bedroom with her alone.

"I noticed," said Miss Gregory, "that Kelly had a very suspicious look on his face, and downstairs later saw that Thelma's lip was swollen."

Mrs. Buckingham, mother of Thelma, described bruises which she saw on her daughter's face, back, arms, neck, and chest, and scratches on her legs, after she had been sent home from work.

Mrs. Buckingham and her husband immediately went to see Kelly, who showed fight after Mr. Buckingham had struck him on the jaw.

"Later" added Mrs. Buckingham, "Kelly said that Thelma was quite all right."

Mr. Edward Buckingham, father of the girl, gave evidence that after the fight and while awaiting the arrival of police Kelly remarked: "This has been a lesson to me. I will never have anything to do with another girl as long as I live. I admire you for what you have done."

Folowing medical evidence to the effect that the girl had been interfered with. Dept. Insp. J. Smith said that after arrest, Kelly wrote down a statement. which contained these passages:—

"We kissed and cuddled....Both of us fell down, and there was a brief struggle.....I realized I was wrong in my judgment....I had been drinking a lot, and am sorry for what has happened, and apologise for any inconvenience caused to her parents."

Kelly, in the witness-box, denied that he improperly assaulted Miss Buckingham, and maintained his belief that what took place was with the girl's consent.

Kelly was sentenced as stated.

The Country Wants More Short Films

Great Possibilities If Well Organized

By: Ezra Mir

Mr. Ezra Mir, our well-known film director, makes a timely appeal to our producers with regard to the future possibilities of the short films in our country. Mr. Mir himself has given a splendid lead by producing three short subjects: "Making Money," "Road To Victory", and "The Voice of Satan" for the Film Advisory Board.

Mr. Ezra Mir

As a supreme factor of vital national importance in the field of educational and inspirational screen fares the short subject has been sadly neglected in India. The reason for this, so far, has been that no definite and standard value from a commercial standpoint, has been fixed on such type of films.

That the marketing scope for such subject in India is practically nil or very limited owing to the inordinate length of the average Indian film which takes up almost all of the two and a half hours' programme.

In order to create a definite niche in the Indian film industry, for the short subject field, which owing to these very factors, have been overlooked by our very busy producers, there are two definite possibilities.

1. That the average Indian picture MUST be limited to a standard length of 12,000 feet, so that cinema houses throughout the country can make place for a one or two reel shorts which will be included in the programme, at a standard rate of rental to enable such products to be placed on a commercial footing.

Cutting down the footage of Indian feature films, will really come as a boon to producers and directors who in order to maintain the standard length of the prevailing 14,000 feet often have to pad their pictures with scenes of little or no relative significance to the main theme of the story.

2. The inclusion of short subjects with feature length films in Indian cinema houses will create a distinctive novel and educative appeal to the masses who will be getting an additional and different fare of entertainment for their money's worth

The romance of the screen they carried home. Mr. & Mrs. Kishore Sahu, recently married, play the hero and heroine in the next social picture of Bombay Talkies.

The second course, as an alternative, is for some enterprising business magnate to build a number of small cinema houses for the exclusive showing of short subjects and Indian News Reels. In Europe and America there are hundreds of such specialised cinema houses spread through every city and suburban district continuously and exclusively showing a series of educational and entertainment shorts and news reels consisting of an hour or an hour-and-a-half's programme with a small and standardised entrance fee.

These cinema houses are very popular running a continuous programme from 11 a.m. to 11-30 p.m. and always have a steady flow of audiences who between business or leisure hours drop in for an hour of relaxation, entertainment and education. The habit of seeking light entertainment, by "dropping in" into a News Reel Theatre, has become so prevalent among the masses of Western countries, that such institutions can be found at most convenient places on junctions and cross-roads of main thoroughfares and even railway stations.

If such a plan can be formulated in India, a new and vital scope for the short subject field can be opened as a business proposition with

strong commercial possibilities. Then again, apart from the revenue obtained throughout the Indian circuit, there is always the open foreign markets from whence an additional source of income shall accrue.

SCOPE OF SUBJECTS

With her vast array of colour and life—her peoples, customs and ceremonies, her arts, industries and architecture, her folk songs, dances and costumes and her ever changing topography, India veritably presents a gold mine in opportunities for the organised and scientific production of short subjects which not only would be a great source of inspiration to our masses but would be a great factor of education that could be brought home to the very doors of the layman and intimately acquaint him with all the things that go up to make this country one of the most fascinating countries in the world.

Visual education, assimilated through the mind and the eye, is acclaimed to be one of the greatest mediums of cultural advancement in Western countries. The compulsory showing of appropriate shorts in schools, colleges and churches are a regular routine of the educational system of those countries and where can this be applied with greater advantage than in India—a country seething with diverse and limitless possibilities in this field and where eager and willing minds are ready to assimilate varied pictorial inspiration overcoming all barriers of language?

THEIR CLASSIFICATION

The short subject field can be classified under the following major heads.

1. *Documentaries*: pertaining to educational and instructional films of almost any nature in the field of art, industry, agriculture, science and sports.
2. *Travelogues*: pertaining to shorts of descriptive episodes of journeys, of cities, countries and places.
3. *Biographies*: pertaining to short featurettes, illustrating the highlights in the lives of notable personages, history makers and public leaders.
4. *The News Reels*: which as its name implies is relegated to the covering of prominent incidents of daily occurrence of local interest, throughout India.
5. *Entertainment*: featuring comedy sketches and short musical pieces of local interest.
6. *Propaganda*: A specialised branch of the short subject field wherein it is essential to capture and present a definite idea for the purpose of counteracting some influence presented on the screen in the form of entertainment.

The vast extent of the possibilities in the short subject field, as an integral part of the Indian film industry, must not be overlooked by those with vision and business acumen, for, it is a true saying that one half of India does not know how the other half lives. By means of exploiting such educative forces among the peoples of India and by bringing visual education to schools, colleges and even to the remote villages, India shall be able to understand its peoples more thoroughly in the present day continuous transition of modes and methods of life and thought.

With the habit of seeing shorts established, I foresee the day when hundreds of such inspirational institutions shall spring up all over the country creating a mass filmic mentality which will be a valuable contribution to the Indian film industry, and a glorious page in the scientific exploitation of her arts and crafts, her culture and civilization, in fact, a mirror, in which India shall see the reflection of her own self, and incidentally fix a beautiful vision for the future.

Bette Davis and Charles Boyer in "All This And Heaven Too" the next Warner picture on the screen.

Printed by Camer Saleh at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia" Publications Ltd., from 104, Apollo Street, Fort, Bombay.

SANTHAKUMARI.
BHANUMATI.
in

Directed By
D. PULLIAH B.A.

Inconstancy!
Thy name is woman . .
said Shakespeare
Fickle as Fortune and
ever-changing as the shadows...
SUCH IS SAID TO BE WOMAN
But Truth she is
The True Wife
Loyal and Loving
and
The Personification
of Sacrifice

TELUGU
DHARMAPATNI

IT'S A FAMOUS FILMS BOMBAY
Masterpiece of 1940

CAST
HANTAKUMARI
EMLATA, RAJU
ANUMANTHRAO
UTUMBRAO
HANUMATI
ABY RADHA, Etc.

Story by
V. S. KHANDEKAR

Music by
ANNASAHEB MAINKER

Particulars from
EXPLOITATION MANAGER,
Famous Films Circuit,
NELLORE S. INDIA.

Coming very Shortly

A Smashing Social Hit Which Will Bring to You Exciting Entertainment!!

STARRING:

Madhuri ★ Motilal ★ Vasanti ★ Ishwarlal ★ K. Date ★ Indubala